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NEWSWEEK

# Billboard

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**MTV Latin**

Spotlight Begins On Page 31

# Billboard

NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT • [www.billboard.com](http://www.billboard.com) • OCTOBER 25, 2003

## HOT SPOTS



### 18 'Rock' In The Silver Screen

Jack Black shakes up movie theaters with his hit Paramount Pictures film, "School of Rock."



### 43 A Shock'n Twist

Toby Keith introduces some interesting personalities on his fourth DreamWorks album, "Shock'n'Y'all."



### 78 Looking Into An Idol

As his album hits stores, Clay Aiken reveals what it's like to be an American Idol.

## Jay-Z Inc.

### Executive Suite Is His New Stage

BY RASHAUN HALL

For Jay-Z, the end is just the beginning.

The rapper/mogul has decided to retire as a recording artist after 10 years and more than 18 million albums sold.

"I always had the dream of moving over to the business side," Jay-Z says in an exclusive interview with *Billboard*.

That means turning his focus to

developing new artists through his Roc-a-Fella label, continuing to expand his two clothing lines, getting involved with movies and working on his philanthropic endeavors.

"In the beginning, my plan was to only make one album, but then the business kicked in, and we got a co-venture deal with Def Jam. I was the only artist we had, so in order to do that, I had to keep recording."

(Continued on page 77)



## A Yearning For More Meaning

### Christian Music Gaining Listeners

BY DEBORAH EVANS PRICE

NASHVILLE—Tapping a hunger for positive messages in difficult times, Christian artists are appealing to a growing number of people outside of their traditional audience.

The trend is reflected in an important barometer, mainstream radio, which closely follows the tastes of its listeners.

"The events of the last couple of years have made people more open to spiritual things and trying to find answers," says Stacie Orrico, a Christian artist who has made inroads on the pop charts.

(Continued on page 76)

Stacie Orrico: Her universal messages are helping propel her stardom.



## Album Sales Uptick Notches A Fifth Week

BY ED CHRISTMAN and GEOFF MAYFIELD

NEW YORK—With sales up for the fifth consecutive week over last year's numbers—an unprecedented event since 2001—industry executives are optimistic about the upcoming holiday selling season.

During this five-week streak, the gap in album sales from 2002 year-to-date fell to 6.8% from 8.5%.

What's more, sales are expected to be up again next week, thanks to the

strength of "American Idol" second-season runner-up Clay Aiken's "Measure of a Man" album, which is likely to tally 650,000-700,000 units in its debut week.

### BUOYANT MARKET

Merchants don't expect a down week year-on-year until the last week in October, when they come up against Eminem's "Eight Mile" numbers from last year.

Tower Records chairman emeritus (Continued on page 77)

## Two Take The Rail

BY BRIAN GARBITY and MELINDA NEWMAN

A lot of horses are now in the race, but Apple's iTunes and Roxio's Napster are expected to take the early lead in the Windows-based download market.

U.S. Bancorp Piper Jaffray analyst Gene Munster believes the new Napster 2.0 service from Roxio will have a bigger piece of the market.



Munster estimates that the iTunes for Windows will control roughly 20% of the PC market, selling about 400,000 tracks per week.

But he predicts the Napster service will earn a 30% share, selling more than a half-million tracks per week (Munster follows Roxio, a publically traded company.)

Munster figures Windows consumers on average will buy 2 million songs per week through digital (Continued on page 62)

VIEW

Album Out November 18

# AL GREEN

I CAN'T STOP



ON "TONIGHT" SHOW  
NOVEMBER 20

## AL GREEN I Can't Stop

One of America's greatest singers has returned to his Memphis roots to create a revelatory soul experience! Reuniting with producer Willie Mitchell and much of the old supporting cast for the first time in over two decades, the result is 12 new and original soul gems.

Monday GET BACK FROM  
LA GMAZ

Tuesday PICK UP NEW  
CO CHANGER

Wednesday CLEAN HOUSE

Friday COCKTAIL PARTY

REMEMBER TO  
GET SOME  
GOOD NEW MUSIC!

Album Out October 21

# VAN MORRISON

WHAT'S WRONG  
WITH THIS PICTURE?



## VAN MORRISON

### WHAT'S WRONG WITH THIS PICTURE?

Unmistakable. Incomparable. Peerless. These words only begin to describe Van Morrison's status among musicians, critics and fans alike. His Blue Note debut features 11 NEW Van originals which, like his career, deftly incorporate blues, jazz and soul around the philosopher-poet musings of a master songwriter.

## Cassandra Wilson GLAMOURED



The Grammy-winning vocalist returns to her distinctive intersection of jazz, blues, soul and folk. The album features a slew of powerful originals plus a collection of her trademark interpretations of diverse tunes from the likes of Abbey Lincoln, Muddy Waters, Willie Nelson and Bob Dylan.

Album Out Now!

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To listen to tunes, get more information and check tour dates on these and other great Blue Note artists, visit us at [www.bluenote.com](http://www.bluenote.com).





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TORI AMOS



LOON

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ALANIS MORISSETTE

QUOTE OF THE WEEK

"I never met a critic [and] didn't think I couldn't kick his ass."

TORY KEITH  
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THUNDERPUSS

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# Wine & Music

# Aficionado Dinner

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AIDS Research

DANIELE & TERRY ELLIS

request the honor of your presence in celebrating the Wine & Music  
Aficionado Dinner on this 10<sup>th</sup> year milestone.

The champagne reception is hosted by Mumm & will be followed by an exceptional culinary experience. Didier Virot, proprietor of Aix will be preparing five courses, each accompanied by carefully selected wines from France, California, Australia & beyond.

This year's outstanding wines are represented by the vineyards of Beringer, Flora Springs, & Steele Wines from California. We have special surprises from Chateau Reignac & Drouhin from France & Cellars Pug & Roca from Spain. The Grateful Palate is once again representing Australia.

Following tradition, we are honored that our winemakers will attend.

Our extraordinary evening is rounded out by a spirited live auction as well as a silent auction offering unique treasures, travel & extravagant prizes. It is a privilege to have Jamie Ritchie, Wine Director of Sotheby's New York & Managing Director of Sotheby's Chicago as our auctioneer.

If you haven't experienced this exciting event, remember, a knowledge of fine wine is not a prerequisite.

We drink exceptional wine  
but the emphasis for the  
evening is fun!

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# Upfront

OF THE NEWS



## Artists Declare Eco War

BY WES ORSHOSKI

Alanis Morissette, Beastie Boy Mike D and producer Rick Rubin have joined environmental groups in an effort to oust the federal government's national parks czar.

In a letter posted on Morissette's Web site, the artists claim that Deputy Interior Secretary J. Steven Griles is failing to properly oversee such national parks as Yellowstone, Yosemite and the Grand Canyon.

"He has been leading the efforts to drill for oil and gas on these public lands, and he's been working to weaken the laws that protect the air," the letter reads.

It asks fans to sign a petition de-

(Continued on page 75)



Alanis Morissette: A letter on her Web site declares that the government official who oversees the national parks is "working hard to help oil companies flourish."

## UMG To Trim Global Staff By 800

A Billboard staff report.

Universal Music Group's latest round of steep job cuts is yet another attempt to bridge the gap between a shrinking brick-and-mortar universe and a still-developing online world rife with piracy, according to its chief executive.

If the business does not mature quickly, further staff reductions are possible, CEO Doug Morris acknowledged in an interview with *Billboard*. "It depends on how fast the electronic market gains traction and how fast the CD market continues to erode," Morris says. "If [one] doesn't gain traction and the other erodes faster, we'll keep trimming, because you have to run a company that way."

In a memo issued Oct. 16 to UMG employees, Morris also tied the new wave of layoffs to "widespread illegal Internet and physical piracy."

Morris tells *Billboard* that the cuts have been made "to reduce costs while

there's a downturn in sales."

The company anticipates savings of more than \$200 million as a result of the manpower reductions.

In total, 800 jobs are expected to be slashed in all its divisions worldwide.

The layoffs, which commenced Oct. 16 and will continue through early 2004, will affect 190 UMG staffers in North America and 610 internationally.

The new round of cuts was made known six weeks after UMG announced its JumpStart program, which sharply reduces the wholesale price of its front-line product.

Morris says the layoffs are in no way tied to JumpStart.

"I feel we're in this transition between the brick-and-mortar world, which I don't think is going away, and the building of a completely new business, which is the sale of music electronically," he says.

"I believe this is a blip in between" (Continued on page 75)



MORRIS: MORE CUTS ARE POSSIBLE

## 50 Cent Tops 'World'

BY GORDON MASSON

MONTE CARLO—Interscope artist 50 Cent swept all five of the categories in which he was nominated at this year's World Music Awards.

Held Oct. 12 in the principality of Sporting Club, the event was recorded for transmission later this month to 160 countries via such broadcasters as Warner Bros. Tribune Stations in the U.S., Five in the U.K. and NHK in Japan. The show is expected to draw an estimated 1 billion viewers.

Celebrating its 15th year, the event



50 CENT: WON IN FIVE CATEGORIES

was twice postponed because organizers did not want to risk artist cancellations as a result of the war in Iraq.

"The World Music Awards continue to be the only awards show to recog-

(Continued on page 76)

## Merger Race Heats Up

BY GORDON MASSON

LONDON—Merger talk is heating up, with the companies involved aware that they may end up in a race to win regulatory approval.

With Bertelsmann chairman Ginter Thiel admitting that BMG is in discussions with EMI, Warner and Sony, analysts are certain that some sort of merger or takeover proposal is imminent.

"We've been thinking it's been imminent all year," Sanford C. Bernstein analyst Michael Nathanson says. "All the majors, bar Vivendi, know that they need to get bigger."

But Nathanson doubts that regulators would tolerate two such mergers. "EMI has the inside track on Warner, but I'd also expect BMG and Sony to

try to get together too," he adds.

Although European indie trade blog Impala has reiterated its stance against any merger between the majors, senior indie executives privately tell *Billboard* that they have no real objection to consolidation. "The industry needs it," one says. "As long as they actually consult the indie this time around, I don't see any problems."

Meanwhile, insiders at EMI are laughing off reports, albeit nervously, that former EMI Music president/CEO Jim Field has been in talks with private equity groups Permira and BC Partners about a possible takeover bid for the major.

Field was "asked to leave" EMI in 1998. But news of his supposed interest boosted EMI's share price Oct. 15 to a six-month high of

180.75 pence (\$3.04).

Field could not be reached for comment. Permira did not return calls and a spokesperson for BC Partners had "no comment" on the story.

Another entrepreneur with high hopes for EMI's future value is Dutchman John de Mol, creator of the "Big Brother" reality-TV series, whose Tolo Capital investment vehicle has acquired a 3.7% stake in EMI and is reportedly keen to increase that.

An Oct. 13 New York Times article questioned the future of Warner Music Group chairman Roger Ames. The article suggested that bad blood between Ames and EMI chief executive Alain Levy—stretching back to when both held post at PolyGram—could adversely affect Ames' post if EMI acquired WNG.

## Eastwood To Keynote Film Confab



EASTWOOD: SCORES HIS OWN FILMS

LOS ANGELES—Clint Eastwood has been cast in a leading role at The Hollywood Reporter/Billboard Film & TV Music Conference.

The legendary actor/director/producer will deliver the opening keynote address at the event, which will take place Nov. 19-20 at the Renaissance Hollywood Hotel here.

Eastwood is a lifelong music enthusiast who has composed original music for his films, most recently contributing the score to the critically acclaimed Warner Bros. release "Mystic River."

Eastwood has compositional credits on nine of his own films, including "The Bridges of Madison County" and "Unforgotten." His documentary "Pale Blue" recently premiered on PBS as part of Martin Scorsese's "The Blues" series.

Also featured at the conference, which is presented by Volvo, are director/producer/composer Robert Rodriguez ("Spy Kids," "Once Upon a Time in Mexico") and the much-honored composer James Newton Howard, who will be the subject of the annual Billboard Q&A session.

Another conference highlight will be the panel "Anatomy of a Film: The Matrix Reloaded." Composer Don Davis, sound editor Dane Davis and film editor Zach Staenberg, who have worked on all three "Matrix" films—including the November release "The

Matrix Revolutions"—will join music supervisor Jason Bentley in discussing the role of music in the "Matrix" franchise.

A session titled "Return of the Musical" will include such luminaries as Neil Meron and Craig Zadan, executive producers of the Academy Award-winning film "Chicago," as well as Oscar-winning producer/director Irwin Winkler and actor/composer Michael McKean of "A Mighty Heart."

"The Indie Perspective" will include Joel C. High, head of music and soundtracks at Lion's Gate, and others in a discussion of music use in low-budget film projects. A session titled "Pitching Music for Film" will provide insights for aspiring songwriters and composers.

Among other notable people participating in the event are Jeff Brabeck of the Chrysalis Music Group, ASCAP's Todd Brabeck and Jennie Weems, Marc Ferrari of Master Source, "American Idol" judge Randy Jackson and finalist K.J. Hebl, music producer/composer Danny Pelfrey, Randy Spendlove of Miramax and music supervisor Greg Sill.

This year's conference will include a bonus track on music use in advertising, coordinated by Billboard sister publication SIJOT.

For more information, visit billboardevents.com or contact Michele Jacangelo at 646-654-4660.

## CC Better Without Concerts? Report Suggests Sale Of Live-Entertainment Division

BY RAY WADDELL

A recent equity research report that financial services firm William Blair & Co. created for its investors casts a critical eye on the prospects of Clear Channel Entertainment. The firm says it will "view favorably a sale of the division."

CCE, a subsidiary of radio and outdoor advertising giant Clear Channel Communications, is the world's largest promoter and amplifier operator. It reported grosses of \$1.1 billion to Billboard Boscore in 2002.

Compiled by research analyst Alissa Goldwasser during the past several months, the report says that compared with CCC's radio and outdoor

divisions, CCE has "modest revenue growth prospects, meager margins and greater volatility."



MAYS: SEES POTENTIAL

"We believe that the business inherently has more risks, given the nature of entertaining large groups of people in amphitheaters or clubs rather than in their own homes or cars," the report continues.

That the concert business is risky and owns a slim profit margin is probably not news to most in the industry.

"But people who don't know our business don't understand the risk/reward ratio," observes independent promoter Jerry Mickelson, co-CEO of Chicago-based Jam Productions.

"From the outside looking in, it looks a lot better than it is," Mickelson says. "But Wall Street often tries to paint a pretty picture of a number of businesses that aren't necessarily the best investment for your money."

The William Blair report suggests that CCC would be well-served by selling CCE.

"We believe that some investors choose to overlook Clear Channel's participation in live entertainment, because the division represents only

(Continued on page 77)

## Ubisoft Bullish On Music Tie-Ins

BY JILL KIPNIS

LOS ANGELES—Videogame publisher Ubisoft has a message for the music industry: Games should be a key tool for artist exposure.

Ubisoft is hoping to spread the word through such deals as its recently announced pact with Peter Gabriel. The artist is providing the previously unreleased track "Burn Your Up, Burn Your Down" to the company's PC adventure game "The Age of Myster" (Nov. 14, \$49.95).

Additionally, Gabriel will compose an original song for the next Myst project, which Ubisoft expects to release in 2005.

"This is a way of getting this music



LOIRD: 'WE CAN BE MUSIC BROADCASTERS'

heard by hundreds of thousands of people," Ubisoft VP of marketing Tony Kees says. Artists need new

means of exposure. "MTV is playing one thing, and if you're not on [MTV], you need alternatives. The music industry should be thinking of us as a medium, just like radio."

Consumers have purchased more than 12 million copies of *Myst* games, according to Ubisoft. Previously released titles include "Myst," "Riven: The Sequel to Myst" and "Myst III."

Increasingly, Ubisoft is making its pursuit of artist deals a priority with its Ubisoft division.

"I really believe that in the short future, we can become real broadcasters of music," Ubisoft managing director Didier Lord says. "We are looking to work with unknown and

(Continued on page 77)

## AES Ponders Impact Of Low-Cost Recordings

BY CHRISTOPHER WALSH

NEW YORK—The 115th Audio Engineering Society Convention portrayed an industry in flux.

While the digital audio workstation (DAW) that has come to dominate professional recording continues to bring new possibilities to music production through limitless track counts, high resolution and software-enabled manipulation of sound, it has also fundamentally changed business models that have existed for decades.

The DAW, led by digital signal processing, enables very high-quality recording at an extremely low cost. One result has been a widespread migration from the traditional commercial recording studio to smaller home or personal studios.

But as demonstrated at the 115th AES here, every aspect of audio recording has felt technology's impact, from equipment manufacturers and retailers to recording engineers and producers to artists and consumers.

One telling example came with the Oct. 10 announcement that starting next month, music instrument (MI) retailer Guitar Center will be an authorized reseller of Apple Computer's entire product line, coinciding with the opening of Guitar Center's first Manhattan store.

"We're the biggest digital-design dealer in the world," Guitar Center executive VP David Angress says. "Over the last three years, [DigitalSign] has developed less expensive product that has much lower price points but has file compatibility. So a musician or producer can be working in a very inexpensive, home computer-based Pro Tools envi-



AUDIO MARKIN: TECHNOLOGY'S REPERCUSSIONS CANNOT BE ISOLATED

ronment tonight and transfer those tracks to the professional session tomorrow.

"We got to a point where the time was right for all concerned," Angress says. "The recording market is firmly computer-based at this point. [Apple's] customers and ours are running music and video-editing applications on those computers day in, day out, and they need to integrate at the dealer level."

Similarly, New York-based Apple reseller and service provider Tekserve, also exhibiting at AES, provides Pro Tools and other products for audio professionals.

Concurrent with the vanishing distinction between professional and project

studio recording, MI manufacturers are developing pro audio gear, just as pro audio products are increasingly sold by MI retailers.

Electro Harmonic, long favored by guitarists for its line of "stomp box" effects, such as the Q-Tron envelope filter and Big Muff distortion pedal, exhibited the new NY-2A stereo optical compressor, a rackmount unit designed for recording-studio environments.

Renowned guitar manufacturer Gibson, meanwhile, also exhibited at AES, showing its Instructable line of amplifiers for sound reinforcement applications.

Representatives from Gibson, which will debut products from its new audio division in Las Vegas at the Consumer Electronics Show in January, also explained the manufacturer's MacGig (Media-accelerated Global Information Carrier) technology, an Ethernet-based network for linking media appliances, with applications in the recording, post-production and home markets.

Manufacturers of large-format equipment have

(Continued on page 76)



A J McLEAN  
AARON JOHNSON  
ADAM SCHLESINGER  
AL AARONS  
ALAN SILVESTRI  
ALASTAIR MCKENZIE  
ALBERT HALL  
ALLAN MOLNAR  
ALVIN PATTERSON  
ANANDA MARSHALL  
ANGELIQUE KIDJO  
ANTOINETTE ROBERSON  
ARETHA FRANKLIN  
ARIO ODUBORE  
ARIS BULLETT  
ARTHUR BLAKE  
AVA CHERRY  
BEANIE SIEGEL  
BERNIE LEADON  
BEVERLY DAVIDSON  
BHEN LANZARONE  
BIG BANK HANK

DARA LALOU  
DAVE HALPORN  
DAVID RYAN  
DEAN CORTEZ  
DENISE BELFON  
DENNIS GALLO  
DENZIL CAMERON  
DEREK QUINN  
DIANA JEAN KRALL  
DICK WAGNER  
DJ KIM  
DON FELDER  
DONNA SUMMER  
DOROTHY REMSEN  
ED LOVECHOCOLATE  
EDDIE 'BONGO' BROWN  
EDWIN STARR  
ELLA FITZGERALD  
ELLEN REID  
EMMYLOU HARRIS  
ERIC HILTON  
ERIC JOHNS

JARVIS JAY GRAYDON  
JC THE ETERNAL  
JEAN-PIERRE RASLE  
JERMAINE STEWART  
JIM MARTIN  
JIMI HENDRIX  
JOACIM PERSSON  
JOE LALA  
JOE SOUTH  
JOEL HILL  
JOEY MURCIA  
JOHN FRANCIS BONGIOVI  
JOHN TRAVOLTA  
JOHNNY MOORE  
JOEY WADENIUS  
JONATHAN LINDSTROM  
JOSEY SCOTT  
JUANITA FRANKLIN  
JUSTIN PARFITT  
JUSTIN TIMBERLAKE  
K D 'ANG

MASTER GEE  
MAX BENNETT  
MERLIN GARNETT  
MICHAEL BLAND  
MICHAEL KING  
MICHELLE BRANCH  
MICKEY CURREY  
MIKE ELIZONDO  
MIKE KROBGER  
MIKE WILSH  
MISSY ELLIOTT  
MR HAYES  
NANCI GRIFFITH  
NANCY ALLEN  
NEVILLE HINDS  
NICHOLAS CAVE  
NICK CARTER  
NICLAS MOLINDER  
NILE RODGERS  
PAUL HOWARDS

RYAN VIKEDAL  
SEAN 'PUFFY' COMBS  
SEAN SMITH  
SELENA  
SERGE GAINSBOROUGH  
SGT. SLICK  
SHAE JONES  
SHANE MACGOWAN  
SHANICE BROWN  
SHARIFA EARLE  
SHARON GENDERSON  
SHEONA WHITE  
SHERILL MILNES  
SI BRADSHAW  
SILJE  
SISQO  
SONNY T  
SPINDERELLA  
SQUANTCH  
STEVEN CAMPT

# ARE YOU ON THE PLAYLIST?

Even if your name isn't here, if you've ever performed on a recording which has received airplay in the UK, you could be owed money. We've got unclaimed royalties waiting for over 5000 musicians. Check to see if you're on the playlist at [www.royaltiesreunited.co.uk](http://www.royaltiesreunited.co.uk) or phone +44 20 7534 1166

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CHRISTINE MCVIE  
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# Another Sudden Closing

## Compendia Group Shuttles Distribution Facility

BY CHRIS MORRIS

LOS ANGELES—In a sudden but not entirely unexpected move, Nashville-based Compendia Music Group is exiting the distribution game. The company is shuttering its Alpharetta, Ga., distribution facility.

Compendia's self-distributed lines—Compendia, Light, Life and Inter-sound—will be handled by Koch Entertainment Distribution, effective Dec. 1 (Billboard Bulletin, Oct. 10).

Compendia CEO Michael Olsen says, "Since we're living in a very consolidated marketplace, we'll be a better and stronger company by focusing on the marketing and the music and letting somebody bigger and stronger handle the distribution."

"It has become difficult for a smaller company like ours to get attention

in this environment," he says.

Compendia did little significant distribution of third-party labels. It handled only two small imprints, V-Tone and Yell, which will now also move to Koch.

The company's distribution operation was a holdover from an earlier incarnation.

The facility was a holding of Inter-sound, which was purchased by Platinum Entertainment during the '90s. Platinum filed for bankruptcy protection in 2000 and was reorganized as Compendia in late 2001.

The distribution shutdown will significantly shave Compendia's overhead, but it also entails some layoffs.

Between 15 and 20 Compendia employees will lose their jobs with the closure of the Alpharetta facility. Some staffers will be offered jobs in Nashville.

Compendia's move to Koch was a natural one, as the Port Washington, N.Y.-based distributor has moved the label's product in Canada since 2002.

Koch president Michael Rosenberg says, "We had approached them about [doing their distribution in] the U.S. a while ago. They started seriously figuring it out in the last few months. They had a small sales staff. Our staff is larger and broader than their own."

Rosenberg says that Compendia's current product—which includes titles from such well-known acts as Joan Osborne and Merle Haggard—was especially attractive to Koch.

He adds that the label's offerings allowed Koch to sell gospel and millennial-priced lines to a wider base of retailers.

"They've had success in working with nontraditional accounts," he says.

## NEWSLINE

THE WEEK IN BRIEF

**Speaking at an Oct. 15 lunch** for business organization Town Hall Los Angeles, Howard Stringer, chairman/CEO of Sony Corp. of America, said that Sony's launch of its digital music service next spring (*Billboard*, Sept. 13) should stem illegal file sharing and be a new money stream for the company. "I believe that this fiscal year will be more profitable and more successful than last year," he said. "This digital solution will make our business much healthier in the future." Stringer noted that file-sharing site Kazaa continues to be a menace for Sony and other music companies. "We're really in addressing the digital crime wave... but we're finally, eventually, getting it out." Also working to improve the music industry's outlook are continued cost-cutting, he said, and Sony's forthcoming rollout of its own digital rights management software.

SUSANNE AULT

**Billboard 2003 Century Award honoree Sting** has been named the Music-Cares person of the year by the National Academy of Recording Arts and Sciences. He will be honored by NARAS at the 14th annual MusiCares gala Feb. 6 in Los Angeles. Proceeds from the evening will go to the Music-Cares Foundation, which provides assistance for artists and others in the music industry. Sting will receive his *Billboard* honor Dec. 10 in Las Vegas at the Billboard Music Awards, which will be televised on Fox.

MELINDA NEWMAN

**Rodolfo López-Hegrete** has stepped down as senior VP of international/chairman of BMG U.S. Latin. No replacement has been announced. Maarten Steinkamp, president of international for BMG, has stepped in to head the U.S. Latin organization and will also supervise BMG's operations in Mexico and South America. López-Hegrete joined BMG Mexico in 1994 as managing director. He was named VP of BMG's Latin region in 2000 and was later upped to president. Most recently, he oversaw the day-to-day operations of BMG U.S. Latin.

LEILA COBO

**Universal Music Group** has struck a deal with online retailer eBay to create the Universal Music Store, which will sell music, memorabilia, tickets and special offers involving Universal acts. Sources say UMG is looking at the store as a promotional platform to stir interest in new albums, as well as an opportunity to generate alternative revenue. This is the first formal agreement by a major label with eBay.

BRIAN GARRITY

**Commotion Records**—a new label started by former CBS Records chief Walter Yetnikoff and soundtrack veteran Tracy McKnight—is expected to release four to eight albums of independent film music per year, according to Bob Frank, president of Koch Entertainment, which will handle marketing and distribution. The first Commotion album will be the soundtrack to "The Cooler," a new film starring Alec Baldwin and William H. Macy.

ED CHRISTMAN

**Hilary Duff is teaming with Visa** as a member of co-branded gift cards. The Hilary Duff Visa Gift Card line is targeted toward adults buying it for young shoppers. The card functions as a gift certificate or debit card but has the versatility of a regular credit card. Cardholders can shop at most locations where Visa is accepted, including on the Internet.

BRIAN GARRITY

**Representatives of U.K. collecting society PPL** will be at the In The City conference at the Marlinton Hotel, New York, Oct. 21, in yet another attempt to distribute U.K. airplay royalties owed to U.S. performers. Royalties are collected every time their tracks receive radio play in the U.K., but the British society is unable to pay out the money until artists (or their professional advisers) register their details with them. Clive Bishop, PPL director of operations, says, "Because this right doesn't exist in the U.S., we sometimes struggle to convince managers and artists that this is genuine income." Visit [royaltiesreunited.co.uk](http://royaltiesreunited.co.uk) for details.

GORDON MASSON

**Beep Science**, a technology company based in Oslo, Norway, says it is testing a new digital rights management solution for mobile phones featuring content from Warner Music Group and BMG. The technology, known as OSA DRM, enables music to be securely downloaded to cell phones over European wireless system Netsize Network Messaging.

BRIAN GARRITY

**Ludacris has signed a deal** with New York-based company Sole City to launch a footwear line called Da Hood Collection by Ludacris. The collection, which debuts in February 2004, will include athletic shoes and boots. A portion of the proceeds will go to nonprofit charity the Ludacris Foundation.

CARLA HAY

## RIAA Certs Plan Criticized

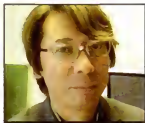
BY STEVE MCCLURE

TOKYO—The Recording Industry Assn. of Japan's decision to raise the platinum-certification level for foreign albums is drawing heavy criticism from some international product managers at Japanese labels.

Raising the bar for international acts is unfair and defies common sense, they contend.

"Considering the market situation, raising the platinum-certification level for international albums by 50,000 units is ridiculous," says Yoshi Terashima, executive director of BMG International labels for BMG Funhouse in Tokyo.

To achieve platinum status, al-



TERASHIMA: THE CHANGE IS 'RIDICULOUS'

bums by international acts must now sell 250,000 units, compared with 200,000 previously.

And to qualify for double-platinum status, international albums must

sell 500,000 copies, up from 400,000 previously. The gold-certification level of 100,000 for foreign albums remains unchanged.

Meanwhile, the gold-and-platinum-certification thresholds for domestic product were dropped in line with the RIAA's decision to make a single certification standard for domestic and international product (including albums, singles and music videos).

The gold-and-platinum standards for domestic albums and singles were lowered to 100,000 and 250,000, the same as for foreign product. The levels were previously 200,000 and 400,000.

RIAA senior managing director/COO (Continued on page 76)

## Celtic Acts: We Smell A Big Rat

BY ED CHRISTMAN

DANBURY, Conn.—A group of Green Linnet artists who contend they are owed a total of \$250,000 in royalties staged a protest concert Oct. 13 across the street from the Celtic label's headquarters here.

Standing next to a 15-foot-high inflatable rat, the self-dubbed Green Linnet Five played Irish folk songs in front of a crowd of about 100 people.

The artists—Eileen Ivers, Mick (Continued on page 75)



The Green Linnet Five and fellow musicians pose with their mascot after the protest concert. Pictured, from left, are Dáithí Spruille of Altan, Joanie Madden of Cherish the Ladies, Mick Moloney, Mary Coogan and Cathie Ryan of Cherish the Ladies, Eileen Ivers, Robbie O'Connell and Tommy McDonnell and James Riley of the Eileen Ivers Band.

## 800,000 SPINS

How You Remind Me/ **Nickelback** /ROADRUNNER/ISLAND DEF JAM

## 700,000 SPINS

Drops Of Jupiter/ **Train** /COLUMBIA  
This Kiss/ **Faith Hill** /WARNER BROS.

## 600,000 SPINS

I Hope You Dance/ **Lee Ann Womack** /MCA

## 500,000 SPINS

One Week/ **Barenaked Ladies** /REPRISE

## 300,000 SPINS

Unwell/ **Matchbox Twenty** /ATLANTIC  
American Woman/ **Lenny Kravitz** /VIRGIN/MAVERICK

## 200,000 SPINS

Right Thurr/ **Chingy** /DTP/CAPITOL  
Headstrong/ **Trapt** /WARNER BROS.  
The Good Stuff/ **Kenny Chesney** /BNA  
I'm A Believer/ **Smash Mouth** /INTERSCOPE/DREAMWORKS  
Drive (For Daddy Gene)/ **Alan Jackson** /ARISTA  
Control/ **Puddle Of Mudd** /FLAWLESS/GEFFEN  
By The Way/ **Red Hot Chili Peppers** /WARNER BROS.  
When I Think About Angels/ **Jamie O'Neal** /MERCURY  
Where Are You Going/ **Dave Matthews Band** /RCA

## 100,000 SPINS

Get Low/ **Lil' Jon & The East Side Boyz** /TVT  
Why Don't You & I/ **Santana Feat. Alex Band** or **Chad Kroeger** /ARISTA  
Red Dirt Road/ **Brooks & Dunn** /ARISTA  
Seven Nation Army/ **White Stripes** /V2  
The Boys Of Summer/ **Ataris** /COLUMBIA  
Frontin'/ **Pharrell Feat. Jay-Z** /STARTRAK/ARISTA  
Celebrity/ **Brad Paisley** /ARISTA  
In Those Jeans/ **Ginuwine** /EPIC  
It's Five O'clock Somewhere/ **Alan Jackson & Jimmy Buffett** /ARISTA  
Harder To Breathe/ **Maroon 5** /OCTONE/J RECORDS  
Stay Gone/ **Jimmy Wayne** /DREAMWORKS  
Speed/ **Montgomery Gentry** /COLUMBIA  
My Love Is Like...Wo/ **Mya** /A&M  
So Far Away/ **Staind** /ELEKTRA  
Cochise/ **Audioslave** /EPIC/INTERSCOPE  
Baby Boy/ **Beyonce** /COLUMBIA  
No Shoes, No Shirt, No Problems/ **Kenny Chesney** /BNA  
Full Moon/ **Brandy** /ATLANTIC

## 50,000 SPINS

Can't Hold Us Down/ **Christina Aguilera Feat. Lil' Kim** /RCA  
Help Pour Out The Rain (Lacey's Song)/ **Buddy Jewell** /COLUMBIA  
Here Without You/ **3 Doors Down** /UNIVERSAL  
Show Me How To Live/ **Audioslave** /EPIC  
Senorita/ **Justin Timberlake** /JIVE  
Let's Go Down/ **Bow Wow Feat. Baby** /COLUMBIA  
A Few Questions/ **Clay Walker** /RCA  
Someday/ **Nickelback** /ROADRUNNER/ISLAND DEF JAM  
Bottom Of A Bottle/ **Smile Empty Soul** /LAVA  
Thaia Thaing/ **R. Kelly** /JIVE  
This One's For The Girls/ **Marina McBride** /RCA  
Can't Stop, Won't Stop/ **Young Gunz** /ISLAND/DEF JAM  
Damn/ **Youngbloodz** /SO SO DEF/ARISTA  
Who Wouldn't Wanna Be Me/ **Keith Urban** /CAPITOL  
Why Can't I/ **Liz Phair** /CAPITOL  
Girls & Boys/ **Good Charlotte** /EPIC  
Dance With My Father/  **Luther Vandross** /J RECORDS  
Suga Suga/ **Baby Bash** /UNIVERSAL  
Come Over/ **Aaliyah Feat. Tank** /BLACKGROUND  
Tough Little Boys/ **Gary Allen** /MCA  
Caught In The Rain/ **Revls** /EPIC  
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# Music's Rich Tech History

Years from now, October 2003 could well be considered one of the most significant months in the history of recorded music.

The debut this month of Napster and iTunes seems to finally herald the age of Internet distribution of music—legal distribution, that is.

In the coming weeks, we'll be witness to a great experiment: whether the Internet moves to the forefront of music technology, surpassing the last great innovation, the CD.

Some experts say it could take as long as five years for that to happen, and they still don't expect CDs to go away forever. But if the shift takes place, it would be one of the most significant since Thomas Edison recorded the first human voice (reciting "Mary Had a Little Lamb") in 1877.

That landmark event ushered in the use of the first tinfoil cylinder phonograph. The patent for the device was filed on Christmas Eve of that year. How fitting: what a gift to the world.

In 1885 Chichester Bell and Charles Tainter invented the "Graphophone," which used wax-coated cylinders with vertical-cut grooves.

Edward D. Easton produced the first record catalog in 1890.

The first coin-operated "juke box" was invented in 1890. In its first six months of operation, it raked in more than \$1,000, a princely sum in its day. Sounds a lot like the launch of iTunes. Not long after, the nickel jukebox was born.

By the late 1890s nearly half a dozen record and recording-machine companies were in business. And by the turn of the century, the recorded-music industry was

*The debut of Napster and iTunes seems to finally herald the age of Internet distribution of music.*

in full bloom. In fact, the business was booming to such a degree that ASCAP was founded in 1914 to collect fees under the nation's first copyright law, enacted in 1909. A year before, flat discs began overtaking cylinders as the premier device to record music for the masses.

In 1931, the first magnetic tape recorder was developed. By the end of the 1940s tape recorders were in wide use.

In 1948, Columbia introduced the first 12-inch, 33 $\frac{1}{3}$  rpm micro-groove LP vinylite record with 23-minute-per-side capacity.

A year later, RCA Victor came out with a 7-inch, 45 rpm record and player, and Capitol became the first major label to support 78, 45 and 33 $\frac{1}{3}$  rpm record speeds. The first open-reel recorder also debuted.

The first stereo LPs were sold in 1958, and within five years the first compact audio cassette had been introduced. Eight-track car stereo cartridges followed in 1966, and Dolby Noise Reduction was introduced in 1969.

Ten years later, Sony sold the first Walkman portable audio cassette player. Then in 1982, the digital age was born, with the introduction of the first digital audio 5-inch CD.

DVD players were first sold in 1996, mp3.com was founded a year later and in 2001 Apple Computer introduced the iPod.

What a rich history of technological development. Somehow the music industry survived and prospered. And our bet is that it will do the same as the new era of Internet distribution dawns.

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## An Eight-Step Recovery Program For A Healthier Music Industry

# Abandon The 'Shock And Awe' Tactics

Now that the public is in the crosshairs of the Recording Industry Assn. of America lawsuits, I'm concerned that this will be remembered as the day our industry went too far.

As someone who earns a living working with musicians, record companies and publishing companies (and as a musician myself), it is not in my interest to see any of them fail or continue to lose money.

Of course, I want to help. But what do you do for a good friend or family member who is not thinking clearly, hell-bent on a collision course of self-destruction and taking you along for the ride?

You do what any caring person would do: stage an intervention.

So, it's time for some tough love for the music business. In this spirit, here are some things our industry may not want to hear but need to be said. The file-sharing age should be a golden age for artists, because more people are listening to more (and a wider variety of) music than ever before. But every day, the artists are missing out, held hostage by an obstinate industry, paralyzed by fear of impending obsolescence.

A lot of money is being left on the table that could be theirs (and, by extension, the industry's).

Let's start with the obvious (at least to those not in our business).

Nothing we've done so far has worked. In fact, we've made the problem much worse.

In suing Napster, we not only made it a household name, we introduced file sharing to a previously unaware general public—in the end, 60 million people using the Internet to consume music.

This should have been the industry's dream—a massive aggregation of music fans in one place. But instead of figuring out how to use this to our advantage and marketing to all of these fans, we sued the original Napster into extinction.

## Taking Issue

By Fred Goldring



Now we're pursuing the desperate measure of suing our own customers for doing what we want them to do—accumulate, listen to and recommend music—but just not in the way we want them to do it. Opportunities squandered, problems compounded.

Downloading copyrighted songs without permission is illegal. That is irrefutable. But 60 million scofflaws in this country (and tens of millions more around the world) want to swap MP3 music.

They are going to continue to swap music with or without the music industry's (or the government's) blessing or authorization, despite all the lawsuits and digital mousetraps we put in their way.

The toothpaste has been out of the tube for three years, but, sadly, our industry can't or won't admit it.

There is a point when the public at large embraces a new idea and there is no turning back. For the music industry, that point has passed. What we need to acknowledge now is that as attitudes, values, behavior and societal mores evolve and change, the rules change. Today's taboo becomes tomorrow's normal, acceptable, legal behavior.

However, when the rules don't change and lose step with the times, ordinary, otherwise law-abiding people "flout" the rules. Anyone remember Prohibition?

So, borrowing a page from some time-tested intervention programs, I suggest to our industry the following eight-step recovery program:

1) Admit you're powerless; accept the reality of your situation. File sharing is not going away. Downloading is already more popular than the CD.

It will continue to grow more popular every day, and nothing is going to change that—not litigation, not the Apple iTunes store, not amnesty programs and certainly not better parenting or after-school programs.

2) Give up on anti-piracy technologies. They don't work. They won't stop copying and distribution. They'll only make your prospective paying customers.

3) Stop attacking your own customers. Besides being bad P.R., it's bad business. Remember, you're hoping to sell music to the same "thieves" that you're now suing.

Look at this "problem" as an opportunity to turn the majority of music fans who never bought records into paying customers.

4) Get out of the way, and make yourselves invisible. The music business works best when the focus is on the music and not on the business.

5) Re-order your priorities. You

whenever and wherever someone wants it, with no conditions or restrictions in an easy-to-use interface. People will pay for this.

8) Stop your futile efforts to change the behavior of millions of music fans. Spend all your efforts on designing a system that gets everyone paid around the overwhelming behavior that exists—and creating better records.

It's time to put down the guns and stop celebrating pyrrhic victories. We're still a long way from solving the problems surrounding music file sharing, and sharing movies is next. Wide-ranging solutions, from digital tip jars to compulsory licenses, have been suggested but not thoroughly (or critically) explored.

Because the devil is in the details, working out all of the complex issues facing artists, consumers and the business will be difficult.

But any solution must start with immediately abandoning our heavy-handed strategy of "shock and awe."

We're just going to drive our consumers further underground—maybe out of reach forever—and make ourselves extinct in the process. People will continue to listen to music, whether we're part of the process or not. The time to start a real dialogue is now. The window is rapidly closing.

Fred Goldring is a partner of Goldring, Hertz & Lichtenstein, a Beverly Hills-based entertainment law firm.



certainly have a right to complain about double-digit declines in sales. But you're spending way too much time pointing the finger, and you're not focused on immediate, practical, fair solutions.

6) Give the people what they want, even if it requires the laws to be changed. You aren't working to give them what they want, and that's why they're turning to services like Kazaa—not just because they're free.

7) Support initiatives that will allow unlimited access to every piece of music in the MP3 format

## Letters

# To Take Back Control Of The Game, We Must Adapt

Your editorial in the Oct. 11 issue, "Kazaa's Endgame: A Deal," has it backward in a couple of essential ways that, if left alone, spell even greater disaster to our business.

First, with over 100 million users, the marketplace has already had its [consumers'] already embrace Kazaa. Sorry for the bad news: This part of the game is over, and peer-to-peer and other electronic forms of distribution have already won.

Second, the industry is hurting, but let's be real: Change is inevitable in any industry, and it's now our time. Just look at the

technology and other business sectors. Business models are under attack every day from natural forces, or "tidal waves" of dynamic change.

We have had it our way for a long time, and now that the genie is out of the bottle and the public has had its say, it's up to us to adjust our models—not the other way around.

Third, this offer by Kazaa actually has some merit. They have built a huge community and have also built the infrastructure for companies to merchandise products one-on-one to customers.

Merchandising is one thing we do well. Now that the wheel has been "invented," let's rock and roll to the benefit of hundreds of million music lovers of all ages and deliver the kind of value they will pay for.

No matter what kind of buzz the new pay services like Napster 2.0 get, the mainstream advantage still goes to Kazaa. I say let's cut the deal and make these tools work for us and not bury us. And, for goodness sake, let's get it at once.

Randy Harrison  
Brattwalte and Katz  
Cambridge, Mass.

Randy Harrison is a marketing consultant and adjunct faculty member at Emerson College in Boston.

## Public Libraries Hold Piracy Key

As the manager at Randy's Record Shop in Salt Lake City, I've talked to so many customers that begin their music search at the public library then burn the CDs they check out and will only buy a CD at a music store if no public libraries have it.

Maybe new laws (s) need to be enacted that give labels, companies and artists the choice to allow their music to be in the library or the CD available for counterfeiting or not.

I honestly think that public libraries are the biggest source of pirated music in the world. Public libraries open music piracy. Keep the music alive; [allow] no public libraries [to carry] a CD unless the artist wants it available for pirating.

Tom Silson  
Randy's Record Shop  
Salt Lake City



# MUSIC

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Jack Black's 'School of Rock' film nabs a Led Zeppelin 'Song' for its soundtrack



Doctor Krapula was among the acts at the three-day Rock al Parque fest in Colombia



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## Amos Builds A Bridge For Artists

When Epic Records president **Polly Anthony** departed in September, **Tori Amos** felt she had to take matters into her own hands. This month, she founded the Bridge Entertainment Group, an artist and project development company that will assist acts in all facets of their careers. The firm's first client is Amos, and its debut project will be her greatest-hits collection, "Tales of a Librarian," out Nov. 18 on Atlantic.

"When Polly left, instead of reacting, I sat and thought about it for a

The company will offer services on a per-fee basis, whether it be providing marketing on a specific project, tour setup and promotion, Web site coordination, artist management or nurturing U.S. releases by European acts. The fee will be based on the time and complexity of each project.

The formation of the company is not so much an indictment of the current label system as much as an acknowledgement that record company staffs have been trimmed and that artists are ultimately responsible

for their own careers.

"I began looking at the fact that record companies are letting a lot of the ideas people go, and for a lot of artists that are dependent on these people, they don't know where to turn," Amos says. "The Bridge is really about people who have created something but don't know where

to take it next."

She adds that the Bridge is also for managers who may need more support to promote their artists, as well as for labels of all sizes that may have had cutbacks and need to out-source projects.

"The reason we call it 'the Bridge' is because it isn't about segregating an artist from the other team," Amos says. "It's about integrating all facets. It's about how you can come up with another way to get the attention of millions of people."

The Bridge is open to all artists, regardless of their label affiliation, but Amos stresses, "It's not a hocus-pocus shop. I don't deal in people's fantasies. They have to be able to deliver. It isn't about how big the project is—it's 'Can the Bridge offer this person anything?'"

Amos says the new company has been flooded with e-mail from artists, labels and managers interested in its services. But she adds, "I think people are waiting to see how the launch of 'Librarian' goes [before signing on]." Clients may even find themselves working with Amos. "Will I be making coffee as artists come in the door? Will I meet all of them? No. But I'm there as an idea person. This is about

(Continued on page 62)

### The Beat

By Melinda Newman  
mnewman@billboard.com



couple of days, and I began to see that the reason I went [to Epic] was gone," Amos tells *Billboard* in an exclusive interview. "I went to be a part of something that was no longer there, so I decided to design my own structure and bring in what I thought she brought to the table."

The Bridge is run by Los Angeles-based **John Witherspoon**, who has worked with Amos for more than a decade, and **Chelsea Laird**, who coordinated many marketing aspects of Amos' last album, "Scarlet's Walk."



AMOS: DESIGNED HER OWN STRUCTURE



## Donna Summer's 'Journey'

Singer Releases Hits Collection, Autobiography

BY MICHAEL PAOLETTA

The fall season may be here, but it appears that a return of Summer is just around the corner.

It all begins with a new greatest-hits collection, "The Journey: The Very Best of Donna Summer" (UTV/Mercury/UM), and the enduring artist's much-anticipated autobiography, "Ordinary Girl: The Journey" (Villard/Random House).

Both pave the way for a long-term marketing campaign encompassing TV, retail, film scores and a possible performance tour.

Summer could not be happier. "I am in such a good place right now," she says. "My life story, which I've been wanting to tell for a long, long time, is finally out there—and it's accompanied by a 'soundtrack' of my musical journey."

"The Very Best of Donna Summer" spans 24 years and

includes 18 classics, each digitally remastered. It features all 14 of her top 10 pop hits.

Additionally, the set features three new songs: the trance-laced "You're So Beautiful"; the No Doubt-hued "That's the Way"; and the bubbly "Dream-a-Lot's Theme (I Will Live for Love)," which is from "The Legend of Dreamaway," a children's musical created by Summer.

The latter two were helmed by Giorgio Moroder, who produced the bulk of Summer's biggest hits (including the groundbreaking "I Feel Love").

These recordings mark the first time the artist and Moroder have collaborated since the 1992 European single, "Carry On."

Released in the U.S. five years later, "Carry On" won the first Grammy Award for the then-new best dance recording category.

"We have had an ongoing [musical] relationship since

(Continued on page 20)

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# Music

## Black Back From Media Blitz, Really Wants To Play Ozzy

Jack Black is living out his dream of being a successful entertainer, but who knew it would be so exhausting?

Black has been through a whirlwind publicity blitz to promote his hit Paramount Pictures movie "School of Rock," which during its first weekend debuted at No. 1 (grossing \$20 million) after opening Oct. 3 in the U.S.

Suddenly, Black (who is also one-half of comedic rock duo **Tenacious D**) finds himself in demand more than ever.

Within a two-week period before and after the movie's release, Black's publicity tour schedule included appearances on "Saturday Night Live," "The Tonight Show With Jay Leno," "Late Show With David Letterman," "The View," "Late Night With Conan O'Brien," "Live With Regis & Kelly," "The Late Show With Craig Kilborn" and "Good Morning America."

In "School of Rock," Black plays unemployed musician Dewey Finn, who pretends to be a substitute teacher out of desperation for a job that pays his bills. He ends up passing on to his students his passion for rock music, and they form a band named **School of Rock**.

## Movies & Music

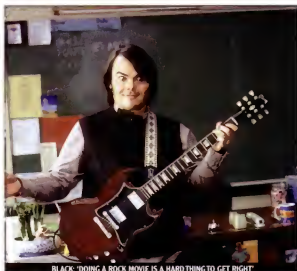
By Carla Hay  
[chay@billboard.com](mailto:chay@billboard.com)

Black and the youngsters who play his students do their own singing and play their own instruments in the movie, as well as during TV appearances they have made to promote the film.

"There's no **Willie Valli**-ing here," Black jokes. "Doing a rock movie is a hard thing to get right. Most rock movies are crappy because you can tell that the [film-makers] don't really know anything about rock."

That is not the case with "School of Rock" director **Richard Linklater**, whose love of music is well-known in the industry. Linklater has achieved the rare feat of getting **Led Zeppelin's** music in a feature film. The director had help from Black, who made a videotape of himself pleading for permission to use **Led Zeppelin's** music in "School of Rock."

"We filmed that video at the



BLACK: "DOING A ROCK MOVIE IS A HARD THING TO GET RIGHT"

final battle-of-the-bands concert scene in the movie," Black tells *Billboard*. "The tape we sent to **Led Zeppelin** was basically of me grooving with about a thousand extras who were there."

Songs on the "School of Rock" soundtrack (released Sept. 30 on

Atlantic Records) include **Led Zeppelin's** "Immigrant Song," **Stevie Nicks'** "Edge of Seventeen,"

the **Who's** "Substitute" and the lead single,

"School of Rock," by the made-for-the-movie band that Black's character fronts.

Rock band **the Mooney Suzuki** appears on the "School of Rock" song, which was co-written by **Mooney Suzuki** lead singer **Sammy James Jr.** and "School of Rock" screenwriter/actor **Mike White**, who has a supporting role in the film.

Atlantic has serviced the song to rock and top 40 formats. Meanwhile, the "School of Rock" video has been getting support at MTV and VH1.

"This soundtrack has multigenerational appeal," Atlantic senior VP of marketing **Vicky Cermale** says. "But we've been targeting kids who missed the golden age of rock."

Atlantic worked with marketing firm **Shag** to service about 1,300 high schools with "School of Rock" promotional materials. Atlantic, Paramount, the **Loews** movie chain and retailer **FYE** have teamed to distribute "School of Rock" fliers at **Loews** theaters and **FYE** stores.

Black says that if in real life he had to teach kids about the music business, he would tell them, "Don't put all your eggs in one basket, and don't limit yourself. If you want to be successful in the arts, do as many different things as you can: acting, singing, directing, producing and writing. It's the best bet in terms of making a living."

Black is certainly taking his own advice. He was one of the soundtrack album's producers, along with Linklater and the film's music supervisor, **Randall Poster**, and producer, **Scott Rudin**.

Upcoming film projects for Black include "Sharkslayer," "Lenny Anarchism: The Legend of Ron Burgundy," "Envy" and "Tenacious D in: The Pick of Destiny." Black is co-writing the **Tenacious D** movie.

But there are two film roles **Black** tells *Billboard* that he really wants: the title character in the forthcoming remake of "Sweeney Todd: The Demon Barber of Fleet Street" and to play **Ozzy Osbourne** in the still-untitled **Ozzy** biopic currently in development. (Black even pleaded his case to **Osbourne's** wife/manager, **Sharon Osbourne**, when **Black** appeared on her talk show.)

"No actor can play **Ozzy** better than I can," Black says. "I was born to play **Ozzy**."

**CASTING NEWS:** Ice Cube has replaced **Vin Diesel** in the lead role of "XXX2," the sequel to "XXX." ... **Bow Wow** will star in the comedy film "Mr. President" for **Will Smith's** **Overbrook Entertainment**. In the film, **Bow Wow** plays a boy who wins an essay contest to be U.S. president for a week, but the essay was actually written by the boy's sister.



# Underground Favorites Rise Again As The Fire Theft

BY JONATHAN COHEN

Having stormed the underground rock scene with its 1993 Sub Pop debut, "Diary," Seattle's Sunny Day Real Estate abruptly broke up two years later at the height of its popularity.

The group re-formed in 1998 but splintered again in June 2001 after the jump to Arista-affiliated Time Bomb failed to nudge it further into the mainstream.

On Sept. 23, SDRE vocalist/guitarist

Jeremy Enigk, bassist Nate Mendel and drummer William Goldsmith added a new chapter to the saga with their self-titled Ryko disc debut as The Fire Theft. It entered the Top Heatseekers chart at No. 11.

Mendel joined Foo Fighters after SDRE's original split and is playing with his old bandmates for the first time since 1995's "LP2." He is also on board for the Fire Theft's North American tour, which kicked off Sept. 26 in Vancouver.

Enigk and Goldsmith quickly began to work on new material after SDRE's most recent breakup, recasting five or six songs that had been written since the release of 2000's "The Rising Tide."

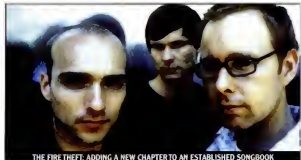
But the project shifted into high gear once Mendel came aboard, as he made immediate contributions to such album tracks as the uplifting "It's Over," "Summertime" and the largely instrumental "Rubber Bands."

"It's such a rare thing to actually find a musician who locks into you right away and understands where you're going," Enigk says of Mendel. "He makes choices we would make yet still surprises us."

"I think they're making the best music of their careers," says Ryko Group president Joe Regis, who oversaw the distribution of 300 limited-edition copies of the album last month to attendees of the Ryko Distribution convention.

The label is focusing on the tour, which wraps Oct. 18 in Boston and will then hit Europe. Retail price-and-positioning programs are in place with the

(Continued on page 21)



THE FIRE THEFT: ADDING A NEW CHAPTER TO AN ESTABLISHED SONGBOOK

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## Summer

Continued from page 17

day one," Summer says. "We have never lost touch, though we may not see each other as often as we'd like."

The Tony Moran/Nathan DiGese-produced "You're So Beautiful" is included on the collection's bonus disc, which spotlights five remixes.

Many club DJs have been playing an unfinished version of "You're So Beautiful" that was leaked to the Internet nearly two years ago.

"We couldn't stop the leak," says Bruce Resnikoff, president of Universal Music Enterprises. "We are now taking advantage of the underground hype."

With radio stations in Boston and New York already playing the track (from the Internet leak), the label is compelled to officially service a promotional 12-inch of "You're So Beautiful" to radio and clubs.

Summer acknowledges she was angry that the track appeared on the Internet without her consent—especially since it wasn't finished. "It was out there, and we couldn't stop it. Of course, it has since been completed."

Now, with six greatest-hits collections by the artist in the marketplace, one cannot help but wonder if one more is needed.

"I asked the same question of Universal," Summer says. "But the label [which owns the artist's catalog] thought the book and CD would make a great package."

Released Sept. 30, "The Very Best of

Donna Summer" is off to a promising start. The two-disc set entered The Billboard 200 at No. 111 in the Oct. 18 issue. In the same week, it debuted at No. 65 on the Top R&B/Hip-Hop Albums chart.

This marks the first time the artist has charted with a (non-live) greatest-hits collection since "Walk Away—Collector's Edition (The Best of 1977-1980)" in 1980.

According to Resnikoff, the inspiration for "The Very Best of Donna Summer" was Elton John's "Greatest Hits: 1970-2002," which has sold 1.1 million units, according to Nielsen SoundScan.

"There are many parallels in their respective journeys," Resnikoff says. "Both have decades-long careers, which have resulted in songs that have stood the test of time. And, like Elton's,

Donna's music has crossed musical boundaries."

The similarities do not end there. Just as it did with the John project, Universal is employing a massive TV advertising blitz to let millions of people know about the new collection from Summer.

Additionally, the label is placing key Summer tracks in TV shows, commercials and films.

Thus far, Capital One has secured "Hot Stuff" for its national TV ad campaign, and the soundtrack to "Charlie's Angels: Full Throttle" includes "Last Dance."

Such forthcoming films as "The Whole Ten Yards" and "Shrek 2" and the recently opened "Pieces of April" also feature Summer's recordings.

"Pop culture will be infiltrated with all things Donna," Resnikoff notes. "Her presence will be greatly enhanced."

Summer commenced a promotional tour Oct. 14, encompassing TV and radio appearances, as well as bookstores.

She is confirmed to appear on "Good Morning America," "Entertainment Tonight," "The Sharon Osbourne Show" and "The 700 Club," among other programs.

"Donna's appeal is across the board," notes Random House VP/editorial director Jonathan Karp, who edited Summer's book. "A wide variety of TV

shows want her."

Candid and inspirational, the satisfying "Ordinary Girl: The Journey" is poised to appeal to disco and pop enthusiasts, born-again Christians, African-Americans and the gay community.

But those expecting a "tell-all" may be disappointed, Summer says. "It's a documentation of things that happened in my life. My ups and downs, my triumphs and tragedies, my spiritual awakening."

The reversible book cover, too, displays two sides of Summer. Bookshelves can display "The Donna of their choice," Karp notes. One cover shows the artist as she is today, while the other is a still from her "Bad Girls" era.

Now that the book is completed, Summer hopes to have her much-discussed musical, "Ordinary Girl," up and running soon.

"It has certainly been a journey," Summer says. "And while there were times when I felt lost and isolated—and thought that people wouldn't like me if they knew the real me—I always knew that, deep down, I was this ordinary girl."

Summer says she is in discussions with several labels about a new recording deal.

"I need a label that will give me space to grow," Summer says. "I want to be as creative as anyone else. That's not too much to ask for, is it?"

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# Gramophone Trims Its Awards Presentation

The Gramophone Awards, sponsored by Britain's august magazine of the same name, are often dubbed the Oscars of classical music. This year, the ceremony (held Oct. 12 at the Barbican Centre) saw some substantial changes.

"Instead of presenting 15 awards in individual genres," editor James Jolly says, "our panel of judges awarded prizes to six top albums from this past year" (Billboard Bulletin, Sept. 16). "From that short-list, we selected the record of the year."

That top honor went to the **Zehetmair Quartet** for its recording of **Schumann's String Quartets Nos. 1 and 3 (ECM)**, which Jolly praises for the artists' "intense passion and excitement."



ZEHETMAIR QUARTET:  
WON FOR RECORD OF THE YEAR

## Classical Score

By Anastasia Tsoulcas  
atsoulcas@billboard.com



**CLASSICAL AIMS:** In an era of much teeth-grashing over the viability of the core classical music industry, **Danny Goldberg's** Artemis Records (home of **Steve Earle**, the **Baha Men** and the late **Warren Zevon**) is taking

the bold step of adding a classical division, Artemis Classics. Helmed by president **Greg Barbero** (a PolyGram veteran who served as VP of London/Decca), Artemis is pursuing a multi-pronged approach to the business with front-line and catalog releases. In the U.S., Artemis Classics is distributed by Koch.

Last year's purchase of the Vanguard Classics catalog enables the company to reissue gems from Vanguard and the Bach Guild; the reissues form the bulk of the company's planned output.

The label has also entered key partnerships with two contemporary artists, violinist **Gil Shaham** (in association with his Canary Classics) and cellist **Matt Haimovitz** (with the artist's own Oxingale label).

"Both Gil and Matt have a truly collaborative relationship with us," Barbero says. "It's great to work with artists who understand and believe in the importance of creating a total project, not just recording a disc." He cites the example of Haimovitz, who is doing a 50-state tour in support of his post-Sept. 11, 2001-themed album, "Anthem."

Chairman/CEO Goldberg predicts that classical music will be "a very important part of our business. This is the first music I loved as a kid, and it's something I've always wanted to be involved in."

Both Barbero and Goldberg emphasize Artemis' focus on traditional classical music, as opposed to classical crossover music.

## The Fire Theft

*Continued from page 19*

Coalition of Independent Music Stores, Borders Books & Music and Music Network through Christmas, and the record had been serviced to college radio and alternative specialty shows.

Modern rock **KNDSD** Seattle has jumped on the track "It's Over," while BBC's Radio 1 recently chose "Chain" as a "song of the week."

The group's newly redesigned official Web site ([thefirethef.com](http://thefirethef.com)) has featured album demos since late last year and streamed the full set prior to street date. And while **SDRE**'s members were

notoriously press-shy, the Fire Theft is taking the initiative to get the word out, embarking on a two-week European promo tour that wrapped Sept. 12 in England. "The initial response has been terrific," Regis reports.

While retaining the emotionally arresting drama of **SDRE**'s best work, "The Fire Theft" heralds a newfound clarity of intent from Enigk, who wrote all the lyrics for the first time since his 1996 solo album, "Return of the Frog Queen."

"A lot of the times, the lyrics are extremely blunt," Enigk admits of such unabashed love songs as "Heaven" and "Waste Time." "But I felt that is what makes a lot of my favorite records my favorite records: the honesty and the fact that somebody could potentially relate to it."

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THE OPENING OF THE ROCK AND ROLL HALL OF FAME IN 1995 CONFIRMED CLEVELAND'S INDUSTRY STATUS

## Cleveland Rocks!

*But Its Music Also Grooves, Sways And Awes Each Year*

BY JOHN BENSON

CLEVELAND—The recent success of developing acts hailing from this city—alt-rockers Mushroomhead (Universal), garage-rockers Cobra Verde (Muscatone) and the blues duo the Black Keys (Fat Possum)—reaffirms Cleveland's long tradition as a rock'n'roll capital.

Mushroomhead sold 257,000 units of its album "XX," according to Nielsen SoundScan. Last year it reached No. 6 on the Top Heatseekers chart and cracked The Billboard 200 at No. 178. The Black Keys have moved to No. 1 on the Top Independent Albums chart. Cobra Verde's commercial success for its "Easy Listening" album is more modest, but the band is building a national following.

These bands have emerged from a city whose music industry status jumped with the 1995 opening here of the Rock and Roll Hall of Fame and Museum. But Cleveland's true appeal is rooted in its musical and cultural diversity.

On any given night, the performance calendar offers an array of national and local events. That includes performances by the world-class Cleveland Orchestra at its storied Severance Hall, bookings at the top-notch Playhouse Square, the second-largest performing arts center in the U.S. after New York's Lincoln Center complex; and jazz gigs that culminate yearly in the highly respected Tri-C Jazz Festival. Cleveland rocks, but it also grooves, sways and awes fans all year.

### WHERE ROCK BEGAN

The term "rock'n'roll" was first coined in Cleveland during the early '50s by DJ Alan Freed, who also staged the infamous first-ever rock'n'roll concert, the Moondog Coronation Ball.

The city's reputation as a rock town grew thanks to homegrown talent in the decades that followed. Notable examples include the Beatles and the Joe Walsh-led James Gang in the '60s; the Raspberries, the Michael Stanley Band, Pere Ubu and the Dead Boys in the '70s; and Bone Thugs-N-Harmony and Nine Inch Nails in the '90s.

Interestingly, the rock'n'roll capital moniker actually speaks less about the bands that have called Cleveland home than the number of national artists who first achieved success and notoriety in the city, whether on the radio, at an intimate concert or both.

That list includes Bruce Springsteen, David Bowie, U2 and Lemmy Kilmister. It continues to grow, most recently with rock act Trapt breaking first in Cleveland.

To some extent, Cleveland is still living off its past, specifically the '70s heyday of the once highly prominent and influential local radio station WMSB (the Buzzard). At the time, the station gave Clevelanders a sense of pride, even when the national spotlight was focused on its burning ruin and bankrupt city hall.

An arena rock hub during that era ("Hello, Cleveland!")—which inspired Ian Hunter to pen "Cleveland Rocks"—the city on the North Coast has gone through many changes, as well as a civic renaissance capped off with the opening of the Rock and Roll Hall of Fame and Museum.

Until that point, Cleveland had a chip on its shoulder. (Decades of being the butt of jokes will do that.) And while that insecurity may still exist in some circles, in many ways, Cleveland is now more confident than ever.

### THANK YOU, CLEVELAND!

The concert scene is alive and well in the city, with a revolving-door list of national acts brought to town by Clear Channel Entertainment—which purchased longtime promoter Belkin Productions a few years ago—and House of Blues Concerts. The local concert market is also healthy, with such bands as Disenego, Lee, Abdullah, Catlin and the Sign Offs possessing local followings.

Easily one of the city's strengths, the concert business in Cleveland is tremendous, with a dozen or so venues of varying capacities belaying a greater metropolitan area of its size (population 1.5 million).

For instance, Northeast Ohio supports two scenic outdoor stages alongside the Cuyahoga River, Tower City Amphitheater and Scene Pavilion, which are only a mile or so apart. Cleveland also has some of the most celebrated clubs in the country. They include Peabody's Down Under—the club moved from its Flats (a riverside entertainment district) location a few years ago closer to Cleveland State University in hopes of attracting a youthful crowd—and the Cleveland Agora Theater.

HOB has also announced plans to open a club/restaurant in 2004. But for indie acts, the two key venues in town are Beachland Ballroom and the Grog Shop.

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Cleveland Based Label



"Cleveland is still sort of a market that is willing to take a look at new music and what is going on," Beachland Ballroom owner Cindy Barber says.

"I think we have a lot of potential right now. That is why I started the Beachland—to be able to showcase wonderful national acts that might not come to Cleveland, because we don't have the radio support that we used to have here," she continues. "So if I wasn't doing this and the Grog Shop wasn't doing this, a lot of these acts would not be playing here."

Classical music in Cleveland invariably demands the world's attention, too, with the Cleveland Orchestra considered to be among the genre's elite. It averages between 80 and 90 performances per year at Severance Hall and approximately 15 performances at its 500-acre, scenic outdoor summer home, Blossom Music Center, which it owns and leases to HOB for more of a contemporary music schedule. The orchestra remains a top draw in the city.

As a classical music hub of sorts, it's no surprise that one of the largest independent labels in the world, the classical- and jazz-oriented Telarc International, calls Cleveland home.

The label's artist roster includes Dave Brubeck, Maria Muldaur and Manhattan Transfer. Telarc also has found success with its contemporary jazz label Heads Up International, whose lineup features Spyro Gyra, Hiroshima and Joe McBride.

"It's a great place to run a business," Telarc president Bob Woods says.

Azica Records is another important classical- and jazz-based independent label in town; it recently launched a Latin division.

The other prominent, locally based label is Steve Popovich's Cleveland International Records. The imprint's claim to fame is that it released Meat Loaf's multi-platinum album "Bat Out of Hell" in the mid-'70s.

Currently, promotional guru Popovich concentrates on polka releases, which have won his label two Grammy Awards.

Deep Thinka Records, which is co-based in Cleveland and Buffalo, N.Y., is behind the city's rap movement, providing a place for area talent (including Edotom and Rime Royal) to record and a way to spread its music without the help of local radio.

Mushroomhead, the Black Keys and Cobra Verde are only three examples of a vital, local indie alt/punk movement that also facilitates up-and-coming acts such as Chimaira (signed to Roadrunner), Kiddo, This Moment in Black History and Six Parts Seven.

"Cleveland is a melting pot, and it takes a lot of different kinds of music to satisfy the tastes of all of the cultures we have here," says Jennifer Black, HOB director of marketing for the Midwest region. "We are lucky to live in an area that can satisfy everybody's different tastes."



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# ATP Pacific Finally Gets The Party Started

BY SUSANNE AUJT

LOS ANGELES—With two rescheduling strikes against it, the Los Angeles version of All Tomorrow's Parties 2003 should nevertheless get off the ground, organizers say.

The fest had to be pushed from June 20-22 to Sept. 28-29 because of poor ticket sales. Then it morphed into a two-day, Nov. 8-9 event (*Billboard*, Aug. 9).

Also included in the shift was its location. ATP Pacific's official moniker—originally slated to host acts in three different Hollywood venues: the Palace (now known as the Avalon), the Palladium and Henry Ponda Theater. Now artists will play at the Queen Mary restaurant/hotel complex in Long Beach, Calif.

All previously purchased tickets are valid for the new dates. Organizers refunded the difference between the two- and three-day passes, \$85 and \$100, respectively. Single-day passes are currently priced at \$50.

## MUST-SEE DESTINATION

Even with that upheaval, Rick Van Santen, co-event with the fest's co-promoter, Goldenvoice, expects 5,000-6,000 people to attend each day. That is close to the combined capacities of the Queen Mary's stages: a 2,000-person space inside the renovated ship and a 5,000-person area at the nearby outdoor Events Park.

"It was going to do terribly in June because of all the activity of the other [summer] fests around it. It wasn't getting the attention," Van Santen says. "But ticket sales are now going great."

ATP Pacific 2003 organizers also tried to sell more tickets by selecting a must-see, destination

venue. Instead of a landlocked Hollywood theater, the Queen Mary is docked on the water. A restaurant and hotel are on-board, where fans can eat and book rooms close to the talent.

"The venue is really interesting to see—it's offbeat," adds Van Santen, who suggested the Queen Mary to ATP creators and main promoters Barry Hogan and Helen Cotenage at U.K.-based Foundation. "Fans are staying on the ship with the bands."

Hogan and Cotenage launched ATP in 1999 at Cumber Sands, England, which is on the country's south coast. The fest evolved into an annual event at the U.K. beach. Each year different artists are selected as curators to personally choose that edition's lineup.

In 2002, the L.A. version bowed at the UCLA campus and was curated by Sonic Youth, Matt Groening, creator of the TV show *The Simpsons*, is organizing the ATP Pacific 2003 bill.

"We host a vacation camp in the U.K., and we needed to make the West Coast version exciting," Hogan explains. "So we chose the Queen Mary."

Sonic Youth member Thurston Moore adds, "Who wants to go to Hollywood to see a rock festival? It's already a rock festival there everyday. Queen Mary? It's a getaway." His band plays Nov. 8 at the Events Park stage.

The Queen Mary regularly hosts concerts—it throws a disco show each New Year's Eve, for in-



SONIC YOUTH, PAST AND FUTURE ATP CURATORS

stance—but it is better known as a corporate gathering/wedding venue. John Adamson, Queen Mary's director of special events, hopes that ATP Pacific will increase its concert activity.

"More promoters might look at the Queen Mary as a venue for concerts. In the marketplace, we're not looked at like a concert venue. But it is an ideal location," Adamson says.

"We'd like to change our demo. We've always attracted an older crowd. But we'd definitely like to get in a younger crowd," he adds.

Adamson feels that youthful audiences are more willing to buy food and beverages. Those sales make up a good chunk of the Queen Mary's revenue.

Also drumming up more business for ATP Pacific 2003, organizers say, is the lineup, which contains higher-profile acts. Iggy & the Stooges, Sonic Youth, the Mars Volta and Elliott Smith were all added once the November dates were finalized.

## ESSENTICITY

The June lineup included other under-the-radar acts that are critical favorites, such as Yo La Tengo and And You Will Know Us by the Trail of Dead.

"It was obvious that people were nervous parting with their hard-earned money to see acts that

they hadn't heard of," Hogan says. "But the new lineup reflects a lot of acts that we wanted the time around who weren't available at that time, so it worked out in the end."

Award-garbed essencity is still the prevailing philosophy for the ATP festivals, Hogan says. But U.S. concert-goers are trickier to interest regarding the fest's brand of far-from-mainstream entertainment. In contrast to the L.A. version shrinking this year, the U.K. fest is expanding to two weekends in 2004, March 26-28 and April 2-4.

"In the U.K., people are willing to hear instructions and pay to see things they have never heard of. The lineup from Autoclave [the ATP U.K. 2003 curator] was so underground that there were acts even I was unfamiliar with." Yet the April 4-6 fest sold out faster than any other year, Hogan observes.

Without revealing specifics, he admits that organizers "have lost so much money" over the ATP Pacific extension. But Hogan adds that "it would be nice to get Pacific right where it works like the U.K. one and it becomes an annual event."

A New York ATP is scheduled for 2004, Stephen Malkmus & the Jicks will curate.

But Hogan says that he is waiting to see how ATP Pacific performs before he finalizes the New York details or starting planning for an ATP Pacific 2004.

Pearl Jam frontman Eddie Vedder was an ATP 2002 headliner in L.A. Moore thinks that star power likely helped avoid the problems suffered by this year's fest. Still, Moore hopes that ATP maintains its present personality of featuring big culture but not necessarily big-ticket names.

With Sonic Youth as one of the curators for ATP Pacific 2004, Moore says he is looking forward to building a lineup "that is going to be really crazy."

# IEBA Live! Attendance Diversifies

BY RAY WADDELL

NASHVILLE—The 33rd annual IEBA Live! convention—produced and hosted by the International Entertainment Buyers Assn.—showed a growing diversity in membership, which means new issues to address.

The event was held here Oct. 5-8.

For years, fairs and festival buyers were the backbone of the association. Today, IEBA also counts among its members more arena managers than ever, along with casino talent buyers, independent and national promoters, managers, agents, theme parks, performers, producers and other professionals associated with live entertainment.

While country is still a focus among buyers and particularly Nashville-based agents, IEBA recognizes all genres of music.

"This convention has changed a lot, and it's changed in a very positive way," observes Matt McConnell, assistant GM for the Mississippi Coast Coliseum in Biloxi. "More artists are showcasing, and there's a broader base of entertainment buyers here now."

McConnell says IEBA continues to offer valuable networking for the

entertainment industry, particularly regarding country music.

The resurgence of touring by arena-level country acts means there are more acts on the road than there has been in several years, he says.

"Coming to this conference gives me an opportunity to go to one with one with the agents that represent these acts."

The panel on challenges in talent buying generated some of the more intriguing discussion at the conference.

Panelist Carlos Larralde of Ronald Artists, an Annapolis, Md.-based promoter, said, "Our biggest challenge is getting shows and then making them work in markets that are viable."

Jeffrey Bowen, booker for the Conoco Fieldhouse in Indianapolis, said he is having trouble booking enough acts into the arena's new theater configuration.

"We spent a half-million dollars creating that space. Now we have to educate the agents, managers and sometimes the promoters about that means," Bowen said. "Since we spent the money to do this we've had one show, and the only reason we had that one was because they wanted cheap rent."

Bowen added that the actual deal

structures and who's making them have changed dramatically.

Now the agents and managers are doing the deals with the building, including production riders and rent deals, Bowen said. "They take the package over to the promoter and say,



NEWTON, LEFT AND MCCOY, AT IEBA AWARDS

'Here's your show, go do it,' and the promoter gets 10% of the gate."

"The agents are seeing how the deals are cut, and they're getting the breaks the promoter used to get." IEBA Live! featured numerous artist showcases, industry panels and, perhaps most important, qual-

ity face time between buyers and sellers of talent.

Registration this year was 275 people, up from 250 last year.

"I think the registrants were pleased and happy and accomplished the goals they set out to do here," IEBA executive director Patti Burgard said. "I also think they liked the diversity of the showcases."

## WITH HONORS

Among those honored at IEBA's awards banquet, hosted by Neil McCoy, was Kenny Rogers, who received the Lifetime Achievement Award. Eddy Arnold presented it to Rogers.

The IEBA Humanitarian Award was presented to Wayne Newton; IEBA's 2003 Pioneer Award was given to Freddy Fender. The Oak Ridge Boys received the Founders Award, which the organization gives to those "who have exemplified business excellence in standards and professionalism within the entertainment industry."

Dale Morris, founder of Dale Morris & Associates, former D of Nashville and longtime manager of Alabama, was presented IEBA's Industry Achievement Award. Former Disney

entertainment buyer Sonny Anderson received the President's Award.

Others that were honored included Creative Artist Agency agent Rod Essig, Rodeo Houston talent buyer Lori Renfrow, Evr Woolsey Co. manager Scott Kernahan, Glen Smith Presents promoter Glen Smith, Integrity Events event producer Randy Wright, Kenny Chesney for best tour and Scott Galloway, a new agent with the William Morris Agency.

Renfrow was also installed as the new president of IEBA.

"What I plan to do as president is, first, to continue the task of building IEBA Live," she told *Billboard* in an earlier interview.

I want to work with the [IEBA] board on plans for a significant campaign which would further expand the purpose of IEBA. I want to involve members through existing committees and leadership capacities and communicate with them so that we pursue the mission of the organization meets the needs of its members."

Ray Sanderson, director of operations for the shed formerly known as AmSouth Amphitheater in Antioch, Tenn., is IEBA's new VP.



ARTIST	VENUE/ DATE	GROSS/ PERF. FEES	ATTENDANCE/ PERF.	PROMOTER
<b>FLEETWOOD MAC</b>	Princess Center, Denver Oct. 11	\$1,363,191 \$1,363,191	15,480 15,480	Concerts West
<b>AEROSMITH &amp; KISS, SALIVA</b>	UMG Back Pavilion, Marriott Heights, Mo. Sept. 27	\$1,307,822 \$1,307,822	16,991 16,991	Clear Channel Entertainment
<b>FLEETWOOD MAC</b>	Orwell Center, Omaha, Neb. Oct. 6	\$1,062,181 \$1,062,181	13,425 13,425	Concerts West
<b>SHANIA TWAIN, JAMES OTTO</b>	HDR Arena, Buffalo, N.Y. Sept. 30	\$948,726 \$948,726	15,353 15,353	Clear Channel Entertainment
<b>FLEETWOOD MAC</b>	Truist Center, Orlando, Fla. Oct. 6	\$891,183 \$1,025,974 \$910	11,790 14,158	Concerts West
<b>SHANIA TWAIN, JAMES OTTO</b>	Mellie Arena, Pompano Beach Sept. 29	\$841,795 \$841,795	12,550 12,510	Clear Channel Entertainment
<b>CHER, TOMMY DRAKE</b>	Orwell Center, Omaha, Neb. Oct. 3	\$822,239 \$75,753 \$75	13,272 14,554	Clear Channel Entertainment
<b>RADIOHEAD</b>	Cynthia Woods Michael Pavilion, The Woodlands, Texas Oct. 1	\$828,031 \$44,503 \$30	15,829 15,523	Clear Channel Entertainment
<b>CHER, TOMMY DRAKE</b>	Journal Pavilion, Albuquerque, N.M. Sept. 29	\$816,197 \$85,753 \$25	12,111 12,125	Clear Channel Entertainment
<b>CHER, TOMMY DRAKE</b>	Verizon Wireless Amphitheater, Dallas, Texas Sept. 27	\$812,200 \$18,750 \$27	11,940 20,000	Clear Channel Entertainment
<b>CHER, TOMMY DRAKE</b>	World Arena, Colorado Springs, Colo. Oct. 1	\$812,182 \$102,054 \$50	7,336 14,257	Clear Channel Entertainment
<b>MANÁ</b>	San Diego Sports Arena, San Diego Oct. 1	\$804,725 \$31,029	9,478 10,000	Clear Channel Entertainment
<b>DURAN DURAN, SEAL, LIZ PHAIR, MARCOORS</b>	Golden Gate Park, San Francisco Sept. 21	\$789,580 \$40,520	15,080 15,000	Clear Channel Entertainment
<b>MATCHBOX TWENTY</b>	Worshiping Arena, London Oct. 1	\$786,361 \$243,000 \$50	18,795 10,000	Clear Channel Entertainment U.K.
<b>R.E.M., PETE YORN</b>	Towne Hiffergo of Jones Sports Theatre, Wingham, N. S. Oct. 3	\$778,098 \$25,530	8,853 14,105	Clear Channel Entertainment
<b>STEELY DAN</b>	concordiaonline.com/Dakota Theatre, Westfield, Conn. Sept. 10	\$773,875 \$95,303 \$50	4,680 10,000	Clear Channel Entertainment
<b>ARETHA FRANKLIN, BILLY D. WASHINGTON</b>	Radio City Music Hall, New York City Sept. 10	\$765,895 \$103,500 \$50 \$50 \$50 \$50 \$50 \$50	5,123 5,362	Radio City Entertainment
<b>PAUL GREEN</b>	Cynthia Woods Michael Pavilion, The Woodlands, Texas Sept. 27	\$764,567 \$25,503 \$25	17,622 15,000	Clear Channel Entertainment
<b>STEELY DAN</b>	Santa Barbara Bowl, Santa Barbara, Calif. Sept. 14	\$746,378 \$95,547	4,908 10,000	Norfolk Southern Organization
<b>R.E.M., PETE YORN</b>	Liquor Center, Philadelphia Sept. 10	\$743,512 \$87,500 \$50	6,262 5,100	Clear Channel Entertainment
<b>RED HOT CHILI PEPPERS, QUEENS OF THE STONE AGE, FRENCH TOAST</b>	Palace of Auburn Hills, Auburn Hills, Mich. Sept. 18	\$735,793 \$42,500	8,873 14,608	Clear Channel Entertainment, Palace Sports & Entertainment
<b>R.E.M., WILCO</b>	Shoreline Amphitheatre, Mountain View, Calif. Sept. 6	\$732,786 \$55,503 \$25	8,380 22,000	Clear Channel Entertainment
<b>HUEY LEWIS &amp; THE NEWS, THE MOTHER TRUCKERS</b>	Villa Montalvo, Mountain View, Calif. Sept. 25-26	\$730,340 \$85,959	5,747 8,600 (two shows)	Clear Channel Entertainment
<b>CROSBY, STILLS &amp; NASH</b>	Chesnut Park Amphitheatre, London Sept. 19	\$723,329 \$17,500 \$50	5,988 1,300	Clear Channel Entertainment
<b>DOIE CHICKS</b>	Regal Athlet Hall, London Sept. 14-15	\$723,276 \$2,001 \$10 \$10 \$24,940 \$60	7,822 7,717 (two shows)	Clear Channel Entertainment U.K.
<b>ART LABOE OLDIES SHOW: ZAPP, GO THE SCORPIONS, SLICK, WICKED, THE ORIGINALS &amp; OTHERS</b>	Hyundai Pavilion at Glen Springs, Irvine, Calif. Sept. 13	\$717,172 \$105,500 \$70	11,784 20,223	Clear Channel Entertainment, Orange County State Corp. (Art Laboe)
<b>YES</b>	Sydney Entertainment Centre, Sydney, Australia Sept. 20	\$715,967 \$124,110 \$100 (Australia)	8,500 15,000	Michael Chappell Entertainment, Jack Usick Presents
<b>MATCHBOX TWENTY, THE PUSH STARS</b>	Towne Center for Performing Arts, Hartford, Conn. Sept. 30	\$715,026 \$45,425	6,621 15,500	Clear Channel Entertainment
<b>SIMPLY RED</b>	Audiotex Nacional, Mexico City Oct. 2	\$707,541 \$124,110 \$100 (Mexico)	8,790 17,000	UCESA Presents
<b>STEELY DAN</b>	Crown Amphitheatre, Chattanooga, Tenn. Sept. 26	\$706,396 \$102,100 \$50 \$50 \$50 \$50 \$50 \$50	4,740 5,000	House of Blues Concerts
<b>MARIAH CAREY</b>	Verizon Wireless Arena, Manchester, N.H. Sept. 26	\$709,775 \$10,500 \$50 \$50 \$50	4,521 7,175	Concerts West
<b>STEELY DAN</b>	Summit Music Centre, Dallas Sept. 21	\$702,426 \$102,100 \$50 \$50 \$50 \$50	4,463 5,000	House of Blues Concerts
<b>STEELY DAN</b>	Hilltop Buys Amphitheatre, Atlanta Sept. 21	\$702,021 \$125,500 \$50 \$50 \$50	4,526 5,000	House of Blues Concerts
<b>DEF LEPPARD, RICKY WARWICK</b>	Verizon Wireless Amphitheatre, Irvine, Calif. Oct. 3	\$700,590 \$55,525	7,886 10,272	Clear Channel Entertainment
<b>STEELY DAN</b>	Design Theatre, Phoenix Sept. 24	\$700,591 \$114,500 \$50	3,269 3,445	Norfolk Southern Organization, C.A.L. Promotions

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# ZZ Top Will Play Venue's Swan Song

That little 'ol' band from (Houston) Texas, ZZ Top, will be a fond farewell to one of its best-loved buildings when it plays the final concert at the **Compaq Center** (formerly the **Houston Summit**) Nov. 22.



ZZ TOP PLAYED 22 GIGS AT THE SUMMIT

ZZ Top played the first of its 22 concerts at the Summit Nov. 25, 1975. Duff Hall, bassist for the legendary blues-rock band, says rehearsals at the Summit would likely take their toll well over 30.

"We've played [there] more than anybody else," Hill says of the Summit. (The venue will be transformed after the show into **Lakewood International Center**, a ministry facility.)

With court-side seats at Houston Rockets games and a home nearby, Hill says the Summit was basically his home venue. "I dated a girl—who I've since married—who had a condo right across the street, so the Summit was very much like home. I'd just walk in through the back door," he says. Playing a hometown gig has its ups and downs, Hill points out. "After the show you'd be at the grocery store or the gas station, and people come up to you and say, 'Why didn't you play 'Pearl Neckline'?' I mean, you'll hear about it for years, so it's important you give 'em your best."

In addition to all of ZZ Top's performances at the Summit, Hill also came to the arena for his own entertainment, attending concerts by "everyone from the Stones to Willie."

The band will wrap this year's touring efforts in support of its new RCA effort, "Mescalero," at the Summit.

Hill and his bandmates are truly sentimental about playing the Summit for the last time, for rea-

sons both nostalgic and acoustic.

"I'm not just blowin' smoke up your ass—this is a big deal for us," he says.

"A lot of the halls you played [when the Summit opened] weren't built with any type of music in mind; they were built for sporting events. But when the Summit was built, at least they considered acoustics."

Hill says the building may need a "heavy cleansing" after ZZ Top does its last show there, and he didn't completely rule out the band's ever playing the arena again. "We could always do 'Jesus Just Left Chicago.'"

**RALPH THE MIGHTY:** Roots music godfather **Ralph Stanley** and his **Clinch Mountain Boys** will take their increasingly popular music on a tour of the British Isles Nov. 4-8.

The Grammy Award-winning troupe sets out Nov. 4, when Stanley will open the tour with a performance in Manchester, England's **Empire Hall**.

Other stops include the **Royal Concert Hall** in Glasgow, Scot-

**On The Road**

By Roy Waddell  
rwaddell@billboard.com



land (Nov. 5), London's **Barbican Hall** as part of the Way Beyond Nashville concert series (including the **Mavericks**, **John Hiatt** and **Robert Cray**, Nov. 7) and the **Empire Theater** in Dublin (Nov. 8).

Opening for Stanley & the **Clinch Mountain Boys** will be **Paul Burch**, a member of Nashville-based band **Lambchop**, and singer/songwriter **Lauri Cantrell**.

**THROWIN' DOWN AGAIN:** **Tena Marie** and **Rick James** will embark on their first tour together in 20 years with the **You and I** reunion tour, launching Oct. 30 at the **Showplace Arena** in Washington, D.C., and Oct. 31 at the **Arie Crown Theatre** in Chicago.

Conceived and produced by **Bill Ingram** for **Platinum Productions**, the tour will play 10 other dates in November/December, with more shows to be added in January 2004.







# Billboard® HOT R&B/HIP-HOP AIRPLAY

WEEK	LAST WEEK	TITLE	ARTIST	IMP.	WEEK	LAST WEEK	TITLE	ARTIST	IMP.	WEEK	LAST WEEK	TITLE	ARTIST	IMP.	WEEK	LAST WEEK	TITLE	ARTIST	IMP.
1	1	Baby Boy	Christina Miliano		26	37	Milwaukee	Christina Miliano		51	56	U Got That Love (Call It A Night)	Christina Miliano		76	77	U Got That Love (Call It A Night)	Christina Miliano	
2	2	Stand Up	Christina Miliano		27	38	Love Calla	Christina Miliano		52	57	Summertime	Christina Miliano		77	78	Summertime	Christina Miliano	
3	3	Omni	Christina Miliano		28	39	So Gone	Christina Miliano		53	58	This Is How We Go	Christina Miliano		78	79	This Is How We Go	Christina Miliano	
4	4	Rain On Me	Christina Miliano		29	40	Clap Back	Christina Miliano		54	59	I Need You Now	Christina Miliano		79	80	I Need You Now	Christina Miliano	
5	5	Get Low	Christina Miliano		30	41	Omni	Christina Miliano		55	60	Beachin'	Christina Miliano		80	81	Beachin'	Christina Miliano	
6	6	Step In The Name Of Love	Christina Miliano		31	42	I Wish I Wasn't	Christina Miliano		56	61	Omni	Christina Miliano		81	82	Omni	Christina Miliano	
7	7	Step In The Name Of Love	Christina Miliano		32	43	Omni	Christina Miliano		57	62	Superstar	Christina Miliano		82	83	Superstar	Christina Miliano	
8	8	Right There	Christina Miliano		33	44	Omni	Christina Miliano		58	63	Omni	Christina Miliano		83	84	Omni	Christina Miliano	
9	9	Holdin'	Christina Miliano		34	45	Omni	Christina Miliano		59	64	Omni	Christina Miliano		84	85	Omni	Christina Miliano	
10	10	Walked Outta Heaven	Christina Miliano		35	46	Omni	Christina Miliano		60	65	Omni	Christina Miliano		85	86	Omni	Christina Miliano	
11	11	The Way You Move	Christina Miliano		36	47	Busted	Christina Miliano		61	66	Omni	Christina Miliano		86	87	Omni	Christina Miliano	
12	12	Omni	Christina Miliano		37	48	Omni	Christina Miliano		62	67	Omni	Christina Miliano		87	88	Omni	Christina Miliano	
13	13	Omni	Christina Miliano		38	49	Omni	Christina Miliano		63	68	Omni	Christina Miliano		88	89	Omni	Christina Miliano	
14	14	Omni	Christina Miliano		39	50	Omni	Christina Miliano		64	69	Omni	Christina Miliano		89	90	Omni	Christina Miliano	
15	15	Omni	Christina Miliano		40	51	Omni	Christina Miliano		65	70	Omni	Christina Miliano		90	91	Omni	Christina Miliano	
16	16	Omni	Christina Miliano		41	52	Omni	Christina Miliano		66	71	Omni	Christina Miliano		91	92	Omni	Christina Miliano	
17	17	Omni	Christina Miliano		42	53	Omni	Christina Miliano		67	72	Omni	Christina Miliano		92	93	Omni	Christina Miliano	
18	18	Omni	Christina Miliano		43	54	Omni	Christina Miliano		68	73	Omni	Christina Miliano		93	94	Omni	Christina Miliano	
19	19	Omni	Christina Miliano		44	55	Omni	Christina Miliano		69	74	Omni	Christina Miliano		94	95	Omni	Christina Miliano	
20	20	Omni	Christina Miliano		45	56	Omni	Christina Miliano		70	75	Omni	Christina Miliano		95	96	Omni	Christina Miliano	
21	21	Omni	Christina Miliano		46	57	Omni	Christina Miliano		71	76	Omni	Christina Miliano		96	97	Omni	Christina Miliano	
22	22	Omni	Christina Miliano		47	58	Omni	Christina Miliano		72	77	Omni	Christina Miliano		97	98	Omni	Christina Miliano	
23	23	Omni	Christina Miliano		48	59	Omni	Christina Miliano		73	78	Omni	Christina Miliano		98	99	Omni	Christina Miliano	

# Music R&B/Hip-Hop

## Roots Invigorated By Philly Jams

The Roots have never been described as the typical rap group. In keeping with its unconventional ways, the Philadelphia-based hip-hop band has been hosting a series of jam sessions to inspire its forthcoming Geffen set, "Tipping Point."

The band—consisting of drummer Tuestlove, MC Black Thought, keyboardist Kamal and bassist Leonard Hubbard—has taken up residence at the Studio in their hometown for the sessions.

"We all came in with different ideas," Black Thought says. "So, we decided to put a bunch of people together and see what happens. As a result, we've already gotten a lot of solid material at an alarming rate."

Jam-session attendees have included Vernon Reid of Living Colour, Fleetry, Jill Scott, Martin Luther, K-Os and Glenn Lewis, among others.

"Normally, this is the process for us," Tuestlove explains. "We used to jam like this in my living room all the time. So, we decided to do a re-creation of my living room in the studio. We also invited people from outside the group to get other energies."

"I was talking to [InterScope Geffen A&M chairman] Jimmy Iovine about it, and he said Eminem was interested in getting a shot," he adds. "You can't go wrong with that. That [a cappella] happened to be one of the ones we sent him. A week later, Em sent back a rough, and it worked."

"Runnin'" is the first single from the soundtrack to "Resurrection," a movie about the life of Tupac, which he narrates. The soundtrack hits shelves Nov. 4 with the movie set to be released Nov. 14.



THE ROOTS: FEELING AT HOME IN THE STUDIO

While the album isn't out until early April 2004, the group hopes to wrap the jam sessions in November.

**LEGENDS COME TOGETHER:** While they may have been rivals in life, Tupac and the Notorious B.I.G. make a dynamic duo in death. Almost seven years since the first version of the song "Runnin'" debuted on the Hot R&B/Hip-Hop Singles & Tracks chart, the track featuring Tupac and Notorious B.I.G. re-entered the list at No. 52

two weeks ago (*Billboard*, Oct. 11). The single is currently No. 25 on that chart.

For InterScope Geffen A&M head of black music Ron Gilliard, the collaboration was one that needed to be heard.

"I was just going through the a cappella with the Outlawz and a young man from [Tupac's label] Armar, and having worked at Bad

## Beats & Rhymes

By Rashawn Hall  
rh@billboard.com



Boy, I instantly recognized this voice," Gilliard says of the Notorious B.I.G. "I told them to bring it back. We put together a bunch of select a cappella, including that one, that we wanted to produce, and we reached out to producers."

"I was talking to [InterScope Geffen A&M chairman] Jimmy Iovine about it, and he said Eminem was interested in getting a shot," he adds. "You can't go wrong with that. That [a cappella] happened to be one of the ones we sent him. A week later, Em sent back a rough, and it worked."

"Runnin'" is the first single from the soundtrack to "Resurrection," a movie about the life of Tupac, which he narrates. The soundtrack hits shelves Nov. 4 with the movie set to be released Nov. 14.

**SOURCE WRAP-UP: 50** Cent and Lil Jon & the East Side Boys split top honors at this year's Source Awards. 50 Cent won two awards: album of the year for "Get Rich or Die Tryin'" and single of the year, male, for "In Da Club." Atlanta natives Lil Jon & the East Side Boys also scored two awards—artist of the year, group, and video of the year for "I Don't Give F\*\*\*."

Other winners included Nelly for artist of the year, male, and Lil' Kim for artist of the year, female, and the Neptunes for producer of the year.

This year's show, held at the Miami Arena, will air Nov. 11 on BET. For the backstage action, check out my next column.

# Billboard® HOT R&B/HIP-HOP SINGLES SALES

WEEK	LAST WEEK	TITLE	ARTIST	IMP.	WEEK	LAST WEEK	TITLE	ARTIST	IMP.	WEEK	LAST WEEK	TITLE	ARTIST	IMP.	WEEK	LAST WEEK	TITLE	ARTIST	IMP.
1	1	Walked Outta Heaven	Christina Miliano		26	23	Through The Wire	Christina Miliano		51	72	Noggin	Christina Miliano		76	77	Noggin	Christina Miliano	
2	2	Head Your Mind	Christina Miliano		27	24	The Overhead	Christina Miliano		52	73	Bright Future	Christina Miliano		77	78	Bright Future	Christina Miliano	
3	3	Calling All Girls	Christina Miliano		28	25	Party To Business	Christina Miliano		53	74	Omni	Christina Miliano		78	79	Omni	Christina Miliano	
4	4	The Way You Move	Christina Miliano		29	26	Ghetto	Christina Miliano		54	75	Omni	Christina Miliano		79	80	Omni	Christina Miliano	
5	5	Three Thumbs	Christina Miliano		30	27	Milwaukee	Christina Miliano		55	76	Omni	Christina Miliano		80	81	Omni	Christina Miliano	
6	6	Gotta Get The Money	Christina Miliano		31	28	Get Low	Christina Miliano		56	77	Omni	Christina Miliano		81	82	Omni	Christina Miliano	
7	7	What You Gotta Do	Christina Miliano		32	29	Frontin'	Christina Miliano		57	78	Omni	Christina Miliano		82	83	Omni	Christina Miliano	
8	8	Stand Up	Christina Miliano		33	30	Miss You	Christina Miliano		58	79	Omni	Christina Miliano		83	84	Omni	Christina Miliano	
9	9	Soul Shakin'	Christina Miliano		34	31	Love Love	Christina Miliano		59	80	Omni	Christina Miliano		84	85	Omni	Christina Miliano	
10	10	I Like	Christina Miliano		35	32	Get Some Teeth	Christina Miliano		60	81	Omni	Christina Miliano		85	86	Omni	Christina Miliano	
11	11	Omni	Christina Miliano		36	33	Omni	Christina Miliano		61	82	Omni	Christina Miliano		86	87	Omni	Christina Miliano	
12	12	Omni	Christina Miliano		37	34	Omni	Christina Miliano		62	83	Omni	Christina Miliano		87	88	Omni	Christina Miliano	
13	13	Omni	Christina Miliano		38	35	Omni	Christina Miliano		63	84	Omni	Christina Miliano		88	89	Omni	Christina Miliano	
14	14	Omni	Christina Miliano		39	36	Omni	Christina Miliano		64	85	Omni	Christina Miliano		89	90	Omni	Christina Miliano	
15	15	Omni	Christina Miliano		40	37	Omni	Christina Miliano		65	86	Omni	Christina Miliano		90	91	Omni	Christina Miliano	
16	16	Omni	Christina Miliano		41	38	Omni	Christina Miliano		66	87	Omni	Christina Miliano		91	92	Omni	Christina Miliano	
17	17	Omni	Christina Miliano		42	39	Omni	Christina Miliano		67	88	Omni	Christina Miliano		92	93	Omni	Christina Miliano	
18	18	Omni	Christina Miliano		43	40	Omni	Christina Miliano		68	89	Omni	Christina Miliano		93	94	Omni	Christina Miliano	
19	19	Omni	Christina Miliano		44	41	Omni	Christina Miliano		69	90	Omni	Christina Miliano		94	95	Omni	Christina Miliano	
20	20	Omni	Christina Miliano		45	42	Omni	Christina Miliano		70	91	Omni	Christina Miliano		95	96	Omni	Christina Miliano	
21	21	Omni	Christina Miliano		46	43	Omni	Christina Miliano		71	92	Omni	Christina Miliano		96	97	Omni	Christina Miliano	
22	22	Omni	Christina Miliano		47	44	Omni	Christina Miliano		72	93	Omni	Christina Miliano		97	98	Omni	Christina Miliano	
23	23	Omni	Christina Miliano		48	45	Omni	Christina Miliano		73	94	Omni	Christina Miliano		98	99	Omni	Christina Miliano	

● Reports with the greatest increase: 1. 2003, *WYD* Business Media, Inc. All rights reserved. Compiled from Nielsen SoundScan data from a national scanner panel of over 14,000 stores. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.





The most popular singles and tracks, according to radio audience impressions measured by Nielsen SoundScan. Sales figures, where data compiled by Nielsen SoundScan, have a sales peak of one R&B/hip-hop single and are based on actual consumption data.



Actual POSITION

LAST WEEK  
2 WEEKS AGO

TITLE  
PRODUCER (S)ONGWRITER

ACTUAL POSITION

IMP/INT & NUMBER/PROMOTION LABEL

WEEK	LAST WEEK	2 WEEKS AGO	TITLE	PRODUCER (S)ONGWRITER	ACTUAL POSITION	IMP/INT & NUMBER/PROMOTION LABEL	ACTUAL POSITION
1	1	1	<b>BABY BOY</b> P. Diddy featuring Baby & L.A. Reid P. Diddy, Baby, L.A. Reid	50	54	<b>MORE &amp; MORE</b> P. Diddy P. Diddy	50
2	3	3	<b>STAND UP</b> Ludacris Ludacris	51	57	<b>U GOT THAT LOVE (CALL IT A NIGHT)</b> Gerald Levert Gerald Levert	51
3	2	2	<b>DAMNI</b> Youngbloodz Youngbloodz	52	48	<b>SUMMERTIME</b> Beyoncé featuring P. Diddy & Ghostface Beyoncé, P. Diddy, Ghostface	52
4	4	4	<b>RAIN ON ME</b> Ashanti Ashanti	53	64	<b>THIS IS HOW WE DO</b> Beyoncé featuring P. Diddy & Ghostface Beyoncé, P. Diddy, Ghostface	53
5	5	5	<b>GET LOW</b> Lil Jon & The East Side Boyz Lil Jon, The East Side Boyz	54	58	<b>BACKHIT</b> Jehenne Jehenne	54
6	7	11	<b>STEP IN THE NAME OF LOVE</b> R. Kelly R. Kelly	55	59	<b>I NEED YOU NOW</b> Smekita Norford Smekita Norford	55
7	6	6	<b>THOA THING</b> R. Kelly R. Kelly	56	53	<b>SUPERSTAR</b> Ruben Studdard Ruben Studdard	56
8	13	18	<b>HUDDLE UP</b> Chingy Chingy	57	50	<b>CRAZY</b> Jevie Jevie	57
9	8	9	<b>RIGHT THUR</b> Chingy Chingy	58	67	<b>GIGOLO</b> Nick Cannon featuring R. Kelly Nick Cannon, R. Kelly	58
10	12	14	<b>WALKED OUTTA HEAVEN</b> Chingy Chingy	59	62	<b>SHAKE THAT MONKEY</b> Too Short featuring Lil Jon & The East Side Boyz Too Short, Lil Jon, The East Side Boyz	59
11	19	19	<b>THE WAY YOU MOVE</b> OutKast OutKast	60	77	<b>ONE MORE CHANCE</b> Michael Jackson Michael Jackson	60
12	11	11	<b>SHAKA LAFATHER</b> Nelly & Murphy Lee Nelly, Murphy Lee	61	68	<b>FORTHNIGHT</b> Mase Mase	61
13	10	10	<b>CAN'T STOP WON'T STOP</b> Young Gae Young Gae	62	66	<b>SALT SHAKER</b> Ying Yang Twins featuring Lil Jon & The East Side Boyz Ying Yang Twins, Lil Jon, The East Side Boyz	62
14	9	7	<b>FRONTIR</b> Pharrell Pharrell	63	65	<b>WONDERFUL</b> Artha Franklin Artha Franklin	63
15	16	16	<b>COME OVER</b> Aishya Aishya	64	71	<b>BE EASY</b> Westside Connection Westside Connection	64
16	17	17	<b>CLUBBIN'</b> Merques Houston featuring Joe Budden & P. Diddy Merques Houston, Joe Budden, P. Diddy	65	63	<b>GANGSTA NATIONS</b> Westside Connection Westside Connection	65
17	14	15	<b>OCHI</b> Mary J. Blige Mary J. Blige	66	62	<b>WHERE THE HOO AT</b> DMX DMX	66
18	20	20	<b>GREATEST GAINER/SALES</b> Aiyon Aiyon	67	69	<b>COMIN' FROM WHERE I'M FROM</b> Anthony Hamilton Anthony Hamilton	67
19	21	39	<b>PASS THAT DUND</b> Missy Elliott Missy Elliott	68	67	<b>HOTEL</b> Cassidy featuring R. Kelly Cassidy, R. Kelly	68
20	16	12	<b>INTO YOU</b> Fabolous Fabolous	69	66	<b>TOUCHED A DREAM</b> R. Kelly R. Kelly	69
21	13	13	<b>P.L.M.P.O.</b> 50 Cent 50 Cent	70	66	<b>LIGHT YOUR A** ON FIRE</b> Busta Rhymes Busta Rhymes	70
22	32	32	<b>BAD BOY THIS BAD BOY THAT</b> Bad Boy & Da Band Bad Boy, Da Band	71	75	<b>JUST A DOG</b> Dig Mee Dig Mee	71
23	23	24	<b>WAT DA HOOK GOON BE</b> Murphy Lee Murphy Lee	72	79	<b>GET HIM I FEEL</b> Vibron Benson Vibron Benson	72
24	24	24	<b>KNOCK KNOCK</b> Mase Mase	73	61	<b>SAW IT ON THE FLOOR</b> DMX featuring Sade DMX, Sade	73
25	26	52	<b>RUNNIN'</b> Tajae Tajae	74	50	<b>CALLING ALL GIRLS</b> ATL ATL	74
26	43	43	<b>MILKSHAKE</b> Kelio Kelio	75	71	<b>WHAT IS LOVE?</b> Wesley Wesley	75
27	67	67	<b>CLAP BACK</b> Ja Rule Ja Rule	76	71	<b>SUGA SUGA</b> Baby Bash featuring Frankie J Baby Bash, Frankie J	76
28	25	25	<b>LOVE CALLS</b> Mase Mase	77	71	<b>IZ U</b> Nelly Nelly	77
29	29	29	<b>PON DE RIVER, PON DE BARK</b> Lloyd Lloyd	78	65	<b>IT BLOWS MY MIND</b> Snoop Dogg Snoop Dogg	78
30	23	23	<b>CRAZY IN LOVE</b> Beyoncé Beyoncé	79	65	<b>MY LOVE IS LIKE A WOOD</b> Mase Mase	79
31	22	22	<b>SO GONE</b> Mase Mase	80	66	<b>LOVE AT 1ST SIGHT</b> Mary J. Blige featuring Method Man Mary J. Blige, Method Man	80
32	27	27	<b>DANGER</b> Erykah Badu Erykah Badu	81	78	<b>PARTY &amp; BULLSHIT 2003</b> Rah Diggs Rah Diggs	81
33	37	37	<b>I WISH I WASN'T</b> Heather Headley Heather Headley	82	84	<b>LET'S GET DOWN</b> Bow Wow featuring Baby Bow Wow, Baby	82
34	28	28	<b>DANCE WITH MY FATHER</b> Luther Vandross Luther Vandross	83	85	<b>CADILLAC ON 22'S</b> David Banner David Banner	83
35	35	35	<b>GETTING LATE</b> Fleety Fleety	84	85	<b>HEAD BUSSA</b> Lil Scrappy Lil Scrappy	84
36	41	41	<b>BUSTED</b> The Isley Brothers featuring R. Kelly The Isley Brothers, R. Kelly	85	87	<b>NEVA EVA</b> Brittville Brittville	85
37	36	36	<b>24/5</b> T.I. T.I.	86	73	<b>NOOKIE (REAL GOOD)</b> Jacki-O featuring R. Kelly Jacki-O, R. Kelly	86
38	26	26	<b>IN THOSE JEANS</b> Ginuwine Ginuwine	87	80	<b>PUT YOUR DRINKS DOWN</b> Drag-On featuring DMX, Eve, Jada Pinkett Smith & T.O. Drag-On, DMX, Eve, Jada Pinkett Smith, T.O.	87
39	44	44	<b>HOT &amp; WET</b> 112 112	88	93	<b>THROUGH THE WIRE</b> Kanye West Kanye West	88
40	47	47	<b>STUNT 101</b> G-Unit G-Unit	89	96	<b>DIDN'T YOU KNOW</b> The Rayne The Rayne	89
41	43	43	<b>LOVE YOU MORE</b> Ginuwine Ginuwine	90	77	<b>WHAT A GIRL WANTS</b> Justin Timberlake Justin Timberlake	90
42	45	45	<b>NAGY</b> Young Yung Young Yung	91	94	<b>FIRE (YES, YES Y'ALL)</b> Joe Budden featuring Diddy Joe Budden, Diddy	91
43	49	49	<b>I'LL NEVER LEAVE</b> R. Kelly R. Kelly	92	94	<b>NO L.O.V.E.</b> Jesse Jesse	92
44	33	33	<b>GOT SOME TEETH</b> Dru Juice Dru Juice	93	100	<b>MIGHTY D BLOCK (2 GUNS UP)</b> Sheek Louch featuring Jada Pinkett Smith, Sylee & J. Hood Sheek Louch, Jada Pinkett Smith, Sylee, J. Hood	93
45	52	52	<b>FIND A WAY</b> Dru Juice Dru Juice	94	97	<b>ANYTHING GOES</b> CNW (Cassidy & N.E.R.D.) Cassidy, N.E.R.D.	94
46	51	51	<b>PARTY TO DAMASCUS</b> Wyclef Jean featuring Missy Elliott Wyclef Jean, Missy Elliott	95	97	<b>DEAD SEXY BODY</b> Sasha Sasha	95
47	31	31	<b>OFFICIALLY MISSING YOU</b> Tameka Tameka	96	93	<b>GOTTA GET THE MONEY</b> Elmo Hall Elmo Hall	96
48	53	53	<b>DOWN FOR ME</b> Loon featuring Mario Winans Loon, Mario Winans	97	87	<b>MY N.A.M.E.</b> Xzibit featuring Eminem & Nate Dogg Xzibit, Eminem, Nate Dogg	97

# Good Will Rocks Al Parque In Ninth Year

BY LEILA COBO

**BOGOTÁ, Colombia**—Despite a lack of corporate sponsorship and a restricted budget, the ninth annual Rock al Parque



MEXICAN SKA BAND INSPECTOR PERFORMS AT ROCK AL PARQUE

Parque fest concluded on a high note.

Nearly 100,000 fans attended three straight days of concerts featuring 24 local and international bands.

The success was particularly sweet for event organizers, who last year saw dwindling attendance and interest for what is considered the largest and longest-running free rock fest in Latin America.

"It's a new beginning and a new infusion of energy," says Héctor Mora, who coordinated the fest from 1998 to 2001 and this year served as general advisor.

Rock al Parque, which took place Oct. 11-13 and featured everything from ska and punk to hard metal, is produced and financed by the mayor's office in Bogotá through the city's Institute of Culture and Tourism (IDCT).

That it is funded almost entirely with public moneys is an oddity in the rock world and Latin rock in particular.

## NEW GENRES

The fest launched in 1995 under a city initiative to open new spaces to various genres of music. The city also funds Jazz al Parque and Hip-Hop al Parque fests.

"The best-known and best-regarded rock festival in Latin America is Rock al Parque," says Gabriel Ruiz Díaz, lead singer of Argentine hard rock band Catepecu Machu, which played Oct. 12. Catepecu Machu—which was flown in from Argentina by its label, EMI—was not paid for its performance. Nor was Argentine and Mexican rock/electronic outfit Plustima Mosh, which also gave a free lecture to music students.

Members of Argentina's Mississippi Blues Band also gave a free lecture

prior to their show. "It's a real honor to be able to participate in this," Mississippi drummer Juan Carlos Torro said. That kind of good will enables Rock al Parque to survive.

A few years ago, when city officials threatened to cancel the fest, rock fans signed a massive petition to keep it alive.

In its decade-long tenure, the festival has been held on multiple stages, has lasted as long as eight days and has featured as many as 63 bands in one year, including such major acts as Café Tacuba, Aterciopelados and Manu Chao.

This year's fest, which organizers describe as "average" in size, took place on two stages: at the Media Torta amphitheater, which seats 7,000, and at the massive Simón Bolívar park, which could accommodate up to 60,000 people per day.

The budget for the festival was a lean 350 million pesos (\$140,000), which covered all promotion, production and organizational costs.

Given that Rock al Parque employed approximately 500 staffers—including security, production and logistic personnel—the talent budget was slim.

This was one of the reasons the event lacked big, international names. That may have contributed to the lower-than-expected attendance (approximately 30,000) on the last day of the festival.

Perhaps such names would have been secured with the help of corporate sponsorships. But none were in evidence, in part because the IDCT has strict policies on sponsorship deals and how they are used.

But festival organizers say they would be open to such deals in the future.

(Continued on page 41)

# Colombian Amigos Stage Show

In an unusual display of solidarity, five Colombia-based acts shared a stage Oct. 9 in Bogotá to kick off what many say is the first tour of its kind in the country.

Colombia en Concerto: Andrés Cepeda y Aterciopelados featured popular singer/songwriter Andrés Cepeda along with Fonseca, Julio Nava, Celedón and Maia.

All five are scheduled to play 14 more shows throughout Colombia in the coming months.

"This is a concert by Colombians for Colombians," Cepeda says. "We want to show people that we don't need special consideration, nor do we need to play with international acts to get support. We enjoy live support."

That support was evident. Nearly 20,000 fans stood through three hours of rain as they watched the show at Bogotá's Campín Stadium. But equally impressive was the corporate support the event generated.

All costs associated with Colombia en Concerto were picked up by Gillette, which used the concert to launch its new Prestobarba razor. Having a brand fly sponsor a massive show is unusual, according to Hernán Orjuela, owner of event promotion company Prime Time, which produced the show and pitched it to Gillette.

"But their product is massive," he says, "and they decided to target an event that young men and women would remember."

Although Gillette originally wanted to tie the launch to a performance by an international act, it finally decided to capitalize on October being Colombian Artist Month.

In a move to push sales, Gillette offered every person who

purchased a Prestobarba razor (approximately \$4.50) a free concert ticket. "And it worked," Orjuela says. "Plus, it generates brand recognition."

The concert opened with a 20-minute laser show and spectacular fireworks announcing the Prestobarba brand. Gillette also

rapid development," Orjuela says.

This also seems to be a good time for concerts in Colombia. About 20 shows will take place in Bogotá through November.

In addition to Colombia en Concerto and the Rock al Parque Fest, there will be appearances by Juan Gabriel, La Ley, Ricardo Arjona, Ana Torroja, Pablo Milanes and David Bisbal.

**COLOMBIA IN BRIEF:** Capitalizing on Spain's increasing Colombian population, Sony Spain will release albums by vallenato artists Diomedes Díaz and Celedón this fall.

Vallenato star Díaz's album will be a compilation of greatest hits, while Celedón will release "Canto Vallenato," the studio album that has made him popular in Colombia.

According to Sony Colombia president Carlos Gutiérrez, Celedón will visit Spain to promote his album and perform. Díaz is currently in jail in Colombia, serving a murder sentence.

Meanwhile, Andrés Silva, executive VP of Santander Music, will vacate his post Nov. 1 to launch his own Miami-based management/entertainment firm. Silva will handle TV and music artists.

**IN OTHER NEWS:** Songwriter/producer Byron Brown has signed a co-publishing deal with Univision Publishing, a division of the Univision Music Group. Brizuela, who is currently producing several urban regional acts, will develop new material and a new talent under the deal. . . Brazilian singer Alexandre Pires will make his English-language debut in a duet with Rod Stewart. The duo will sing the standard "Don't Get Around Much Anymore," which is included on Stewart's forthcoming album, "The Great American Songbook: Volume 2."

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invested in TV campaigns. Sources say the entire production and marketing of the show cost approximately \$500,000. Although Gillette will not sponsor future Colombia en Concerto stops, Orjuela has booked the show at 14 other venues nationwide starting in November.

"This is a good time for artists in



CEPEDA, SEATED, WITH, FROM LEFT, MAIA, NAVA, AND FONSECA

# Spotlight



## Antoinette Zel

The Guiding Hand Behind The Network

BY LEILA COBO

Ten years ago, Antoinette Zel, a general counsel for MTV Networks, found herself in a conference room in the company's New York office discussing the launch of a similar network that would serve Latin America.

Zel had already been with the company eight years and had negotiated countless record and talent deals. She was Cuban-American and spoke Spanish, and her family was located in Miami. She

was a natural fit for an MTV network serving Latin America.

In the beginning, Zel was one of three managers of what many perceived as an experiment. Today, she is the president of the hippest network south of the border.

From her Miami Beach office, Zel spoke to *Billboard* about the birth of MTV Latin America and the development of its own identity.

Was MTV Latin America conceived as another outlet to air  
(Continued on page 32)

## MTV Latin At 10

*Network Achieves Commercial And Creative Success While Boosting Acts*



The MTV Networks Latin America team consists of, from left: Linda Alexander, senior VP of communications; Scott McBride, senior VP/COO; Alina Vogtner, senior VP of human resources at MTVN International; Sofia Iannone, senior VP of business and legal affairs/general counsel; Antoinette Zel, president; Cristian Iofre, senior VP/creative director at MTVN International; Pierluigi Gazzola, senior VP of distribution; Charlie Singer, senior VP of production and programming; and Melissa Quiñoy, senior VP of advertising sales.

BY JOHN LANNERT

MTV Latin America debuted with a video by revered Chilean rock group Los Prisioneros called "We Are South American Rockers."

Ten years later, the pioneering network is still rocking viewers from Tijuana to Tierra del Fuego with a diverse menu of innovative music clips and original, cutting-edge lifestyle programming.

The network's attention to the region's shifting musical and cultural tastes has helped it become one of the most-viewed outlets in Latin America. MTV Latin America is watched by more than 13 million households this year, up from only 2.3 million households in 1993.

Bill Roedy, president of MTV Networks International, extols the performance of the channel.

"MTV Latin America is a vital part of the MTV Networks International family, both commercially and creatively," he says.

"Not only has the network increased distribution by more than five-fold since [its] launch and developed a strong stable of advertisers, it's been responsible for the development and exposure of countless Latin American artists over the years."

Overseeing the continued development of MTV Latin America is Antoinette Zel, president of MTV Networks Latin America, which is a unit of Viacom International. Zel believes that MTV Latin America's role in present-

ing groundbreaking Latin American pop and rock acts has helped the channel exert the same sort of influence on regional TV that MTV has enjoyed for more than 20 years in the U.S.

"It's art," she says of the videos. "There are awesome directors who are producing great videos. They may not have the biggest budgets, but they're great in terms of creativity."

Assisting Zel are Charlie Singer, senior VP of programming and production; Melissa Quiñoy, senior VP of advertising sales; Pierluigi Gazzola, senior VP of distribution; Cristian Iofre, who was recently appointed senior VP and creative director of MTV International; José Tillán, VP of music and artist relations; and Michael Dagnery, VP of production.

During its 10-year run as a vital outlet for breaking artists, MTV Latin America has staged important concert tours and co-produced acoustic "Unplugged" CDs that have bolstered the record industries throughout Latin America with aggregate sales of 6.5 million units. Complementing its music-related projects are socially engaging specials that have bridged cultures and politics between North and South America.

Record-label executives say the contribution MTV Latin America has made to the regional recording industry is immense.

Frank Welzer, chairman/CEO of Sony Music Latin America, declares that MTV Latin America has been  
(Continued on page 38)



# Awards Show Will Link Latin Cultures

BY LEILA COBO

MIAMI—Among all the things one could say about last year's MTV Video Music Awards Latin America (VMALA), you had to mention the tongue.

It was on screen, it was a topic of discussion, and most important, it was the award itself.

The Academy Awards have Oscar, the Grammys have a gramophone, but the VMALAs have a tongue.

Contrary to what one might think, it's not a lascivious muscle but a communicative one.

"We broadcast in 22 countries with 22 cultures, and the only thing they have in common is su lengua—their tongue," says Charlie Singer, senior VP of programming and production at MTV Networks Latin America and producer of the show. "So the tongue is the award."

But the award is far more than that.

In this, the show's sophomore year, the VMALAs will also celebrate MTV Latin America's 10th anniversary.

"Miami was a first shot to figure it out," says Antoinette Zel, president of MTV Networks Latin America, referring to last year's inaugural awards show at the Jackie Gleason Theater in Miami Beach. "The expectations were high, external and internal. And last year surpassed all my expectations. We made a profit off that show. And this year will be the big blowout."

Although Zel would not elaborate on bud-

ets, this year's awards, which will again take place at the Jackie Gleason Theater Oct. 23, are expected to be more grandiose.

They are also expected to be more rock-oriented, given the type of music that has dominated the network during the past year.

At press time, confirmed performers include Dido, Control Machete, Café Tacuba, the Mars Volta, Alejandro Sanz, Canadian punk band Sum 41, Chilean band La Ley, Mexican singer/songwriter Natalia Lafourcade, and

*"We broadcast in 22 countries with 22 cultures, and the only thing they have in common is su lengua—their tongue."*

—CHARLIE SINGER  
MTV LATIN AMERICA

Mexican rockers Molotov and punk legend Iggy Pop. Actor Diego Luna will once again host the show.

As was the case last year, several of the performances will be collaborations between groups, and at least one performance will be built entirely around the network's 10th-anniversary celebration.

"It will be a little more rock, a little bit rougher around the edges," Singer says. "A

lot of the other [award shows] are so big that they don't have the opportunity to get into [rock and alternative music]. We will have a bigger attitude."

When the VMALAs were inaugurated last year, they faced the task of standing out among a crowded field of Latin music award shows.

But because the network's focus is on music videos and rock and pop, MTV was confident it had a place, too.

"The U.S. video music awards has been able to co-exist [with other award shows], and the audience understands that they're different, and we expect the same to occur in Latin America," Zel said at the time.

Although MTV Latin America airs a mix of roughly 60% to 70% international videos and 30% to 40% Spanish-language videos, approximately 80% of the awards themselves are for music performed in Spanish.

But during the awards, like last year, everyone is expected to speak in Spanish onstage, or at least try to.

"That to me is very, very important," Singer says. "And we've talked to several international people, and they know the rules. We take the attitude that our audience doesn't speak English. We're not going to insult the audience by speaking a language they don't understand."

"One of the great temptations is we have incredible distribution of this show around the world, but we're making this show for Latin America. It's really important we make

the show for our audience."

The VMALA 2003 show will air live on the MTV Latin America network and domestically on MTV2. They will also air on all MTV channels worldwide, including MTV U.S., where it will be shown at a later date.

Nominees for the awards were voted upon by a music and video academy comprising



SANZ: WILL PERFORM AT MTV LATIN AWARDS

close to 300 music industry professionals and MTV viewers. Final winners will be decided upon by fans throughout the Latin region who vote through the Internet through a link on the MTV Latin America Web site.

## Zel Q&A

(Continued from page 31)

MTV programming or as a unique channel?

It can be unique, for sure. We were the first proven right with a show we had for U.S. Hispanics called "MTV Internacional," which was hosted by Daisy Fuentes and which aired on Telemundo. I saw that all this music [which viewers] saw that didn't have a place on MTV. The thought was, "There has to be more than that, and there is a whole region that has not yet had its day." That was in 1992. And we already had a pretty strong expansion plan internationally.

MTV Europe had been growing and doing well, so the time was right. We really followed the European model. It was not about U.S. music. It was not about shared programs—nothing like that. It was really to grow the roots [in Latin America].

At the time, Argentina had a healthy rock scene, but the other countries did not, did they?

The Latin music scene was different. And we almost had a different purpose then we do now. Then, we felt we had to go more to the

roots of the music, because it had never been exposed in that way. For example, we did an "Unplugged" with Charly Garcia. Today, that's kind of far away.

An "Unplugged" with Charly Garcia must have been great fun. It was fun. I'm just saying "far away" because we had to start at the beginning and tap into all those bands that were so key to rock music. But now we have told the story. Now we look at these new artists, like Shakira and Alejandro Sanz.

The music industry, particularly the Latin sector, is facing difficult times. Yet, you have kept expanding.

We've had a very strong financial and creative performance. Not only measured by our own standards of how we push ourselves but externally, creatively, by the awards we've won.

We're still perceived as creative leaders out there, and our ratings have surpassed all demos. Even in a market like Mexico, where we've been the No. 1 music channel for many years, last year we had 33% of the 18- to 33-year-olds. That's a tough segment. And financially, we've had double-digit growth every year.

To what do you attribute that?

We've been true to our mission. And we've been true to our audience, and that's what we've taken risks. We made mistakes—for sure—but [that is why] they trust us. I think it's the flexibility of the brand, honestly. The brand is like a home.

For me, the litmus test is the viewers. If you don't have viewers, you don't have advertisers or record labels. Then who are you talking to?

*"We've been true to our mission."*

You mentioned mistakes. What are a few examples?

There was probably a time [in the mid-1990s] where I felt we were not true to the audience. Programming the channel—whether it's music, longform videos, whatever—is a delicate balance between reflecting [the audience] by putting on what they like all the time and leading the audience in a new direction. [But] there was a time when the brand was too narrow and didn't reflect as much as it could have. I'm happy to say that now we do.

MTV is synonymous with youth culture. Does MTV Latin America aim to show the same culture

as in the U.S.?

We do not compare with the U.S. But there is a library of programming. There's a list of every show that's produced around the world, and we choose what we want.

Do you air "The Osbournes"?

Yeah. It was the No. 1 show. The "Osbournes" and "Jackass" were very popular. And we started interpreting [some] shows in our setting. [For example, "Dismissed" is a show where two guys are vying for the attention of one girl—we've done that in Mexico with Mexican kids. "Fanatic," where the dream is to meet an artist—we did it in Mexico with Lenny Kravitz. So that is an example of a U.S. property that works in Latin America, too. But it's [still] two worlds.

Does it surprise you that audiences react so well to shows like "Jackass" and "The Osbournes," which are so American?

I don't think they're so American. They're funny. They work in Asia, too. We try it, and if a show doesn't perform well, we take it out. We tried "The Real World," and there were some reasons when it didn't work.

Music is the same way. We review the rotation weekly; there is no formula. We take risks—for

example, we knew "El Trip" [a show where cameras follow three guys as they travel through the region, randomly spending the night in viewers' homes] was something really edgy. We thought it was really true in reflecting a different side of Latin America. And the kids were so responsive, saying, "Please come to my house! Please eat in my house!"

All these things are about bonding with your viewer, who at the end of the day will buy music from you.

Going back in time, when you launched MTV Latin America, there must have been only 10 Latin videos...

[She laughs.] It's true! We [played] all 10.

How did you make programming out of that?

It was 80% English. Because while there were Latin videos, the quality wasn't that good. We really didn't want to dilute the kind of association they had with MTV. Because, remember, they had [already seen] [American] MTV via broadcast, programs and shows. So there was an expectation that MTV was of a [certain] quality.

We really took pride; there was no way we were going to send someone [Continued on page 36]





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# Creativity Rocks | Video Play Propels Artists

BY JOHN LANNERT

MTV Latin America last year kicked off a funky image campaign called "Una Vez Vi MTV." It featured various wry sketches, ranging from a breast-grabbing infant being nursed by its mother to an elderly gent whose flatulent eruptions were punctuated by the chorus of Britney Spears' anthem "Hit Me Baby One More Time."

Not surprisingly, "Una Vez Vi MTV" won plenty of attention. It scored several design awards and nominations, as well as mainstream coverage on "The Today Show" in the U.S.

That is only one example of how MTV Latin America taps the creative energy of a team of designers, graphic artists, video and film directors and producers, who are all given ample room to show their stuff.

Supervising the team that produced "Una Vez Vi MTV" until recently was Cristian Jofré. In August, Jofré was appointed senior VP and creative director for MTV Networks International. Under the leadership of Jofré, a native of

Chile, MTV Latin America garnered more than 20 design and advertising awards.

Jofré notes that his ever-changing musical tastes provide major inspiration for the visual look and promotional vibe of the channel.

"Now rock is back and it's very loud, so we want to create some [visual] moments of peace on the channel, with a lot of trees and flowers," Jofré says. "Six months ago, there was a very alternative, psychedelic look to the channel."

Bill Roddy, president of MTV Networks International, says Jofré will work closely with Brent Hansen, who was recently appointed president of creative at MTV Networks International.

Roddy adds that Alina Vogtner, MTV Latin America senior VP of human resources, "also has taken on an additional role to oversee this area for international. So I'm looking forward to seeing the developments from our new creative and human resources groups, as well as to seeing more breakthrough music and programming initiatives from MTV Latin America."

BY JOHN LANNERT

Three years ago, Juanes was an unknown singer/songwriter from Colombia when MTV Latin America began rotating videos from his debut album, "Fijate Bien."

Thanks to the initial—and ongoing—promotion provided by MTV Latin America, Juanes has become a household name. His latest disc, "Un Dia Normal," has sold several million units and earned six Latin Grammy Awards. And he is up for four awards at this year's MTV Video Music Awards Latin America (VMALA).

The Pan-Latin American success of Juanes, who is signed to Universal, is one of many artist success stories authored by MTV Latin America.

In the past 10 years, the channel has broken many Latin American artists in the region that otherwise might have remained confined to local popularity.

Among the biggest names are Warner idols Maná, Alejandro Sanz, Café Tacuba and La Ley; Sony superstar Shakira; Universal supergroup Molotov; and BMG's highly esteemed Märcopelados.

MTV Latin America has provided a consistent sales boost in Latin America, too. The channel's "MTV Unplugged" CDs have sold a cumulative 6.5 million units, a healthy tally in a piracy-ravaged region.

Executives at MTV Latin America generally parry the idea that the channel is directly responsible for boosting sales in the region, but its pride in the "Unplugged" CDs is undisputed.

Selecting an artist for an "Unplugged" is something we take very, very seriously," says Charlie Singer, senior VP of programming and production for MTV Latin America. "It's not just someone we like or someone who is popular in one country. We look for artists who are at a certain point in their career where they're ready for a transition, or to push [new artists] on a trajectory they've already started themselves. Those four 'Unplugged' CDs [Maná, Shakira, La Ley and Sanz] really symbolize that thought process."

The stock in trade of MTV Latin America and its MTV counterparts is that the unexpected.

That is why Singer and José Tillán, VP of music and artist relations for MTV Latin America, often work together with record labels and personnel from the channel's three feeds to discover new acts that

(Continued on page 36)



JUANES: ONE OF THE BREAKTHROUGHS

The last four "MTV Unplugged" releases—by Maná, Shakira, La Ley and Sanz—have been huge commercial hits that have each earned a Latin Grammy.

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### Zel Q&A

*Continued from page 32*

thing lesser down. It bothers me when I hear things like our quality is not as good or our creativity is not as good.

**Were you worried that this would become a showcase for American videos only?**

The conversations were having with the labels, they were so psyched, and we quickly saw a change. The video list used to be only a couple of pages, then it was five pages, then 10. Soon it was a book. And eventually it was enough that we divided into three signals in 1996.

The international was still international—everyone wanted to see Madonna. But we had enough that we could express the Chilean voice and the Argentine voice. The increase in better-quality videos, plus our more profound understanding of the differences in the market, led us to where we are now.

**Your financial gain is impressive. What corporations have you recently partnered with that you haven't done business with before?**

We recently did a Motorola deal

that was huge. Coca-Cola did a really massive sponsorship for the awards show two years in a row. This year in Mexico they'll have half a million units of Coca-Cola/VMLA-branded cans. It's so hip. You'll see the brand down the side of the can. That's the kind of exposure that's great for us. We've gotten a lot more creative working with them.

**We have clients who didn't even have spots targeting this audience. They'll say, "We love you, but we don't have anything." And we say, "Bueno, we'll do it for you."**

**For example?**

The famous one we did was with Renault. Renault in Argentina wanted to launch a small car called the Clio, and they hadn't really talked to the demo that we had. So we did a series of spots, and we let them use our brand on a new car. It was the Clio/MTV limited edition. It was this cool, small car that had MTV all over it. Inside, there was an amazing stereo; if you bought it, you got a pack of 20 CDs.

It was a strategic partnership deal. We did a series of spots that won a ton of awards. And they won in terms of the fact that they sold all their cars. That's the kind of deal we started doing.

I really believe in a 360 approach. And despite the [economic and political] crisis [in Latin America], last year we had 13% growth.

**Labels often complain that the investment they make in videos does not yield them enough sales, especially with local alternative acts. How do they justify it?**

That's something that's between the label and the artist. I suspect it's because at the end of the day, they understand the video is promotion. Without that, you're relying on radio. There are many video channels in Latin America; they still believe that's one of the most effective ways to sell music.

**Before MTV Latin America, it was next to impossible to see videos in many countries in Latin America. Now, rock and alternative videos are everywhere. What were all these fans doing before the channel arrived?**

They were so hungry for it. It's the power of music. I'm surprised at the history of Latin America, because TV was always broadcast-dominated. Even where it is today, there's a lot more that can happen.

**Now they have cable. They have cable, but it's not pen-**

etrated. You have markets like Mexico, with 100 million people, and it reaches 13% of the population. That's why with a deal like the Coca-Cola one, I say my brand is bigger than my reach. It's an example of taking our brand to all those people.

**We do some broadcast deals with, say, Televisa, but the majority [of the population] cannot see MTV 24 hours a day. Cable has not penetrated. So I happen to be of the school of thought that there is an enormous opportunity still to come in Latin America for paid TV.**

Viewing habits in Latin America are still antiquated. There's still a dominance of broadcast viewing, but I'm bullish on the market. I think the economic volatility will come and go; that's our region. I think you'll see a shift in five or 10 years.

**So you think there is incredible growth ahead for you?**

It's paced. I am not in any rush. It's about long-term expectation, and we have seen every year consistently grow. That, to me, is great.

**You see the hunger. If you believe in the opportunity of paid TV, and MTV stays true to its mission of being close to its audience, of knowing them and reflecting and leading, it will benefit the whole industry.**

### Artists

*Continued from page 34*

are appropriate for the channel and that display singular artistry, commercial potential and a slightly different attitude.

Singer says the channel often collaborates with the labels at the local, regional and international levels to make sure such bands make it big. He cites Sony singer/songwriter Natalia Lafourcade as a prominent example of an artist who has broken into the rest of Latin America.

Propelled by a self-titled debut that was a hit in her native Mexico, Lafourcade has scored four Latin Grammy nominations and is up for five awards at the VMALAs.

Luana Pagni, senior VP of marketing for the Latin American region at Sony Music Latin America, readily acknowledges MTV Latin America's crucial role in breaking Lafourcade, saying the channel "actually embraced her and helped us a lot in breaking her."

Pagni adds that when MTV Latin America airs a video, the artist not only benefits from the TV exposure on the channel but also from MTV's reputation among radio programmers as a respected arbiter of musical tastes.



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MTV Latin America  
por su décimo  
aniversario, y  
a nuestros artistas  
nominados para  
los premios  
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## 10 Years

Continued from page 31

"extraordinarily important" to the local industry's growth. "MTV Latin America has helped us both on the English- and Spanish-language product," he says.

Inigo Zabala, president of Warner Music Latin America, points out that MTV Latin America "is perceived as a sophisticated music channel where people find not only quality music but the latest music news and trends. This makes MTV Latin America an invaluable venue whenever we want to release a new artist and obtain regional impact."

As in the rest of the world, MTV Latin America has helped brand MTV as the definitive source of what is hip for millions of young Latin Americans. The network has won numerous advertising and design awards for its groundbreaking marketing, imaging and promotion campaigns.

Jofré says that to stay culturally and musically relevant with its viewership, the channel needs to constantly alter its image, promotion and advertising campaigns.

"MTV is a channel that needs to be reinvented every hour, because every hour there is something new for the

kids," he explains. "Remember, we don't grow older with our audience; we stay in tune with them."

That philosophy not only applies to the visual components of the channel but also to its programming initiatives.

Originally a single-feed channel that blanketed the entire continent, MTV Latin America eventually split into three different feeds—North (Mexico, Central America), Central (Peru, Chile, Bolivia, Ecuador) and South (Argentina, Paraguay, Uruguay). In addition, MTV Latin America opened offices in Argentina and Mexico to further its aim of tailoring the programming to a specific coverage area.

Dozens of original, music-driven shows have been featured on MTV Latin America, including such popular programs as "Conexion," "Los 10 Más Pedidos," "Playa MTV" and "MTV Unplugged." MTV's English-language shows "Dismissed," "Jackass" and "The Osbournes" have proved to be as successful in Spanish as the original editions.

## VMAS, LATIN STYLE

Last year, MTV Latin America introduced the Video Music Awards Latin America (VMAL), which were hosted by Mexican actor Diego Luna and boasted performances by Shakira, Maná, Avril Lavigne and Paulina Rubio.

The program was broadcast live on MTV Latin America and MTV2 to 17 million households in the U.S. and Latin America. According to research firm IBOPE, the show scored an unprecedented 2.08 per regional rating among 12- to 34-year-old viewers in Latin America. The show drew 4 million viewers in the U.S. alone.

Executives Singer, Tillan and Dagnery continue working to update and freshen the music programming served to culture-hungry viewers.

**'MTV Latin America  
is a vital part of the  
MTV Networks  
International family.'**

—BILL ROEDY,  
PRESIDENT, MTVN INTERNATIONAL

Singer says "a huge priority" for MTV Latin America is to become more socially conscious without being overly political. "Our audience is at that age where they are more passionate about social issues than political issues," Singer says.

Coinciding with the channel's resolve to become more engaged socially is a like-minded concept that the music on MTV Latin America

should be based more on substance than style. While stating MTV Latin America "is still a pop channel," Tillan adds that he is looking for artists with greater creative intuition, "who hopefully will break artistic boundaries."

Dagnery says he was tapped, in part, by MTV Latin America to assist Singer in expanding the channel's production of in-house music and cultural shows that will have pan-regional appeal, such as "El Trip MTV," a traveling roadshow in which the channel's Pan-Latin crew visit the homes of viewers in four different countries.

Gazzolo points out that there is still room for additional distribution growth outside traditional pay-TV outlets.

"We still want to be able to offer properties for people who do not have pay TV," Gazzolo says. "So, people who watch the broadcast have access to our main properties, like the Video Music Awards Latin America. People that have wireless and don't have cable have access to play with our brands, as well. So, it makes for a wider market, not forgetting that pay TV still gets the core of our business."

Predictably, as the number of feeds and households have increased, so, too, has the number of advertisers. Since Coca-Cola first signed on in 1993, dozens of multinational companies have followed as advertisers and sponsors,

including Unilever, Visa, Sony Ericsson, Volkswagen, Renault, Kodak and Hewlett-Packard.

More impressive is the channel's annual, double-digit growth in ad revenue despite one of the softest advertising markets in memory. MTV Latin America has achieved robust ad sales by teaming with such prized multinational clients as Coca-Cola, Motorola and McDonald's on a variety of long-running campaigns.

Quinoy expects the robust increase in ad revenue to continue in the near future for MTV Latin America, which she says used to be viewed by advertisers as an image driver for upscale products.

"Now," Quinoy says, "the channel has become more of a must-buy if you're going to reach the young adults in a meaningful and relevant way."

Indeed, attracting young adult viewers is one of the cornerstones to the foundation laid by MTV Latin America in the past 10 years. And thanks to its imaging, promotion and music programming, the MTV brand is now known throughout Latin America.

Roedy says, "MTV Latin America will continue to be an influential part of the MTV Networks International mix as multi-channel TV develops in the region and the influence of Latin American culture continues to spread throughout the world."



## MTV Networks Latin America

**Congratulations on your  
10<sup>th</sup> year of service  
to Latin America!**

**Rock on...**

*From your friends at*

# SONY

**Business Solutions &  
Systems Company  
Broadcast & Professional  
Division**

**MTV TELEVISION MEXICO**



OCTOBER 25  
2003

## Billboard® TOP LATIN ALBUMS™

Sales data compiled by  
Nielsen  
SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMP/INT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	2	LUIS MIGUEL	IMP/INT & NUMBER/DISTRIBUTING LABEL	3 Weeks At No. 1	3
2	2	1	GRUPO MONTEZ DE DURANGO	De Durango A Chicago		2
3	3	72	JUANES	De Un Nomal		1
4	6	2	CHAYANNE	Sleereo		1
5	3	3	ALEJANDRO SANZ	No Es Lo Mismo		1
6	10	9	INTOCABLE	Nuestro Destino Escrito		1
7	7	4	SOUNDTRACK	Once Upon A Time In Mexico		1
8	11	10	LOS BUKIS	25 Juntos Musicales		1
9	5	12	CELIA CRUZ	Regalo Del Alma		1
10	8	6	CELIA CRUZ	Exitos Eternos		1
11	12	7	CONJUNTO PRIMAVERA	Decide To		1
GREATEST GAINER						
12	29	23	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS			4
13	13	11	AKVID	Proyecto Akvid		7
14	14	10	LOS TIORES DEL NORTE	Herencia Musical: 20 Corridos Inolvidables		1
15	4	1	CRISTIAN	Amor Es		1
16	15	12	CELIA CRUZ	Hita Mix		1
17	17	13	GRUPO EXTERMINADOR	Nuestra Historia		1
18	16	15	MANA	Revolucion De Amor		1
19	26	36	MARCO ANTONIO SOLIS	Te Amor D To Desprezio		1
20	37	1	FITO OLIVERAS	30 Exitos Inolvidables		1
21	19	17	LOS CADETES DE LINARES	30 Inolvidables		1
22	18	16	LOS ACOSTA	De Vivo Vol. 1		1
23	16	17	POLO URUIGU Y SU MAQUINA NORTENA	20 Mas...Quinceaños		1
24	20	17	PANCHO BARRAZA	Los Romanticos De Sanchez Barrera		1
25	23	19	BRONCO: EL GIGANTE DE AMERICA	Puencas Amiba		1
26	26	26	JOAN SEBASTIAN	Colaboracion De Oro		1
27	21	25	DAVID BISBAL	Corazon Latino		1
28	25	20	LOS ANGELES AZULES/LOS ANGELES DE CHARLY	Encuentro De Angeles Vol. 7		1
29	34	14	OZOMOTI	Coming Up (EP)		1
PACESSETTER						
30	59	56	JAE-P	NI De Aquí NI De Alla		30
31	36	37	BRONCO	La Reconquista		31
32	35	24	CONTROL	La Historia		32
33	38	42	VICENTE FERNANDEZ	Historia De Un Idolito Vol. 2		33
34	31	24	LOS ORIGINALES DE SAN JUAN	25 Exitos Eternos		1
35	31	21	LIMITTE	Gracias 1995-2000		1
36	21	8	EL CHICHILILUTE	Yo Soy La Banda		27
37	35	29	SAMURAY	Historia Musical		29
38	20	22	RICKY MARTIN	Almas Del Silencio		1
39	33	32	PEPE AGUILAR	Colaboracion De Oro		30
40	68	59	CHAYANNE	Grandes Exitos		1
HOT SHOT DEBUT						
41	NEW	1	LOS ORIGINALES DE SAN JUAN	La Historia		41
42	41	42	LOS HURACANES DEL NORTE	En El Tiempo		1
43	44	50	DON OMAR	The Last Dow		2
44	51	41	ALEXANDRE PIRRES	Estrella Viva		12
45	42	33	GRUPO BRYNDIS/LIBERACION	Encuentro Romantico		1
46	40	34	LOS PLAYER'S	Ranchero De		26
47	49	43	INTOCABLE	La Historia		3
48	48	38	BANDA EL RECODO	Nuestra Historia		5

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMP/INT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	49	39	LUPILLO RIVERA	De Bohemia Con...Lupillo Rivera		18
2	50	NEW	LOS TUCANES DE TUJANA	Mis 30 Mejores Ciesiones		50
3	51	NEW	ORIE BERMUDEZ	Conlecciones		29
4	52	50	SHAKIRA	Grandes Exits		1
5	53	46	ANTONIO AGUILAR	Con Tambora		38
6	54	47	YANDELI	Quien Contia Mi		24
7	55	35	SOUNDTRACK	Frída		1
8	56	57	GRUPO MONTEZ DE DURANGO	El Selo Y Baja		43
9	57	NEW	FRANKIE J	Frankie J		57
10	58	38	VARIOUS ARTISTS	Complicacion: El Lo Suelto		38
11	59	45	GRUPO BRYNDIS	Memorias		4
12	60	45	CUSILLOS	Las Romanticas De Cuatiles		1
13	61	56	PALOMO/CONJUNTO PRIMAVERA	Encuentro De Rianes		12
14	62	63	LA OREJA DE VAN GOGH	Lo Due To Conto Mientras Tu Hacias La Dormida		42
15	63	51	BEILINDA	Belinda		28
16	64	50	TEGO CALDERON	El Abayardo		60
17	65	49	VARIOUS ARTISTS	Las 30 Corridos Mas Prohibidos		27
18	66	44	CELIA CRUZ	El Cameral De La Vida		26
19	67	NEW	CONJUNTO ATAREDECER	Conjunto Ataredecer		67
20	68	58	GILBERTO SANTA ROSA	Solo Boleto		3
21	69	59	LOS ORIGINALES DE SAN JUAN	La Montecrista		3
22	70	61	RICARDO ARJONA	Sansa Pecado		3
23	71	53	CONJUNTO PRIMAVERA	Nuestra Historia		1
24	72	64	GRUPO BRYNDIS	30 De Coleccion		72
25	73	65	OLGA TANON	A Paso Puro		23
26	74	67	CARDENALES DE NUEVO LEON	30 De Coleccion		57
27	75	70	JOSE ALFREDO JIMENEZ	Mis 30 Mejores Canciones		75

## LATIN POP ALBUMS

1	LUIS MIGUEL	IMP/INT & NUMBER/DISTRIBUTING LABEL
2	JUANES	IMP/INT & NUMBER/DISTRIBUTING LABEL
3	ALEXANDRE PIRRES	IMP/INT & NUMBER/DISTRIBUTING LABEL
4	SOUNDTRACK	IMP/INT & NUMBER/DISTRIBUTING LABEL
5	CELIA CRUZ	IMP/INT & NUMBER/DISTRIBUTING LABEL
6	CRISTIAN	IMP/INT & NUMBER/DISTRIBUTING LABEL
7	MANA	IMP/INT & NUMBER/DISTRIBUTING LABEL
8	CONJUNTO PRIMAVERA	IMP/INT & NUMBER/DISTRIBUTING LABEL
9	CONJUNTO PRIMAVERA	IMP/INT & NUMBER/DISTRIBUTING LABEL
10	CONJUNTO PRIMAVERA	IMP/INT & NUMBER/DISTRIBUTING LABEL
11	CONJUNTO PRIMAVERA	IMP/INT & NUMBER/DISTRIBUTING LABEL
12	CONJUNTO PRIMAVERA	IMP/INT & NUMBER/DISTRIBUTING LABEL
13	CONJUNTO PRIMAVERA	IMP/INT & NUMBER/DISTRIBUTING LABEL
14	CONJUNTO PRIMAVERA	IMP/INT & NUMBER/DISTRIBUTING LABEL
15	CONJUNTO PRIMAVERA	IMP/INT & NUMBER/DISTRIBUTING LABEL
16	CONJUNTO PRIMAVERA	IMP/INT & NUMBER/DISTRIBUTING LABEL
17	CONJUNTO PRIMAVERA	IMP/INT & NUMBER/DISTRIBUTING LABEL
18	CONJUNTO PRIMAVERA	IMP/INT & NUMBER/DISTRIBUTING LABEL
19	CONJUNTO PRIMAVERA	IMP/INT & NUMBER/DISTRIBUTING LABEL
20	CONJUNTO PRIMAVERA	IMP/INT & NUMBER/DISTRIBUTING LABEL

## TROPICAL ALBUMS

1	CELIA CRUZ	IMP/INT & NUMBER/DISTRIBUTING LABEL
2	CELIA CRUZ	IMP/INT & NUMBER/DISTRIBUTING LABEL
3	VARIOUS ARTISTS	IMP/INT & NUMBER/DISTRIBUTING LABEL
4	CELIA CRUZ	IMP/INT & NUMBER/DISTRIBUTING LABEL
5	CELIA CRUZ	IMP/INT & NUMBER/DISTRIBUTING LABEL
6	CELIA CRUZ	IMP/INT & NUMBER/DISTRIBUTING LABEL
7	CELIA CRUZ	IMP/INT & NUMBER/DISTRIBUTING LABEL
8	CELIA CRUZ	IMP/INT & NUMBER/DISTRIBUTING LABEL
9	CELIA CRUZ	IMP/INT & NUMBER/DISTRIBUTING LABEL
10	CELIA CRUZ	IMP/INT & NUMBER/DISTRIBUTING LABEL
11	CELIA CRUZ	IMP/INT & NUMBER/DISTRIBUTING LABEL
12	CELIA CRUZ	IMP/INT & NUMBER/DISTRIBUTING LABEL
13	CELIA CRUZ	IMP/INT & NUMBER/DISTRIBUTING LABEL
14	CELIA CRUZ	IMP/INT & NUMBER/DISTRIBUTING LABEL
15	CELIA CRUZ	IMP/INT & NUMBER/DISTRIBUTING LABEL
16	CELIA CRUZ	IMP/INT & NUMBER/DISTRIBUTING LABEL
17	CELIA CRUZ	IMP/INT & NUMBER/DISTRIBUTING LABEL
18	CELIA CRUZ	IMP/INT & NUMBER/DISTRIBUTING LABEL
19	CELIA CRUZ	IMP/INT & NUMBER/DISTRIBUTING LABEL
20	CELIA CRUZ	IMP/INT & NUMBER/DISTRIBUTING LABEL

## REGIONAL MEXICAN ALBUMS

1	GRUPO MONTEZ DE DURANGO	IMP/INT & NUMBER/DISTRIBUTING LABEL
2	GRUPO MONTEZ DE DURANGO	IMP/INT & NUMBER/DISTRIBUTING LABEL
3	GRUPO MONTEZ DE DURANGO	IMP/INT & NUMBER/DISTRIBUTING LABEL
4	GRUPO MONTEZ DE DURANGO	IMP/INT & NUMBER/DISTRIBUTING LABEL
5	GRUPO MONTEZ DE DURANGO	IMP/INT & NUMBER/DISTRIBUTING LABEL
6	GRUPO MONTEZ DE DURANGO	IMP/INT & NUMBER/DISTRIBUTING LABEL
7	GRUPO MONTEZ DE DURANGO	IMP/INT & NUMBER/DISTRIBUTING LABEL
8	GRUPO MONTEZ DE DURANGO	IMP/INT & NUMBER/DISTRIBUTING LABEL
9	GRUPO MONTEZ DE DURANGO	IMP/INT & NUMBER/DISTRIBUTING LABEL
10	GRUPO MONTEZ DE DURANGO	IMP/INT & NUMBER/DISTRIBUTING LABEL
11	GRUPO MONTEZ DE DURANGO	IMP/INT & NUMBER/DISTRIBUTING LABEL
12	GRUPO MONTEZ DE DURANGO	IMP/INT & NUMBER/DISTRIBUTING LABEL
13	GRUPO MONTEZ DE DURANGO	IMP/INT & NUMBER/DISTRIBUTING LABEL
14	GRUPO MONTEZ DE DURANGO	IMP/INT & NUMBER/DISTRIBUTING LABEL
15	GRUPO MONTEZ DE DURANGO	IMP/INT & NUMBER/DISTRIBUTING LABEL
16	GRUPO MONTEZ DE DURANGO	IMP/INT & NUMBER/DISTRIBUTING LABEL
17	GRUPO MONTEZ DE DURANGO	IMP/INT & NUMBER/DISTRIBUTING LABEL
18	GRUPO MONTEZ DE DURANGO	IMP/INT & NUMBER/DISTRIBUTING LABEL
19	GRUPO MONTEZ DE DURANGO	IMP/INT & NUMBER/DISTRIBUTING LABEL
20	GRUPO MONTEZ DE DURANGO	IMP/INT & NUMBER/DISTRIBUTING LABEL





EMI'S NEW VOICES: Regional Mexican act Voces del Rancho, formerly with Sony Discos, has signed a multi-album deal with EMI Latin. "De un Rancho a Otro," the group's first EMI album, will be released in November. At the signing, standing from left, are EMI Latin VP/GM Miguel Trujillo, president/CEO Jorge A. Pino and marketing/A&R director Miri Seroussi. Sitting, from left, are Voces label rep Anthony López, singers Mariano Fernández and Edgar Rodríguez and road manager Rafael Valdez.

## Thalía, Sin Bandera Lead Winners At El Premios

BY LEILA COBO

With two awards each, Thalía and Mexican duo Sin Bandera led the list of winners at the fifth annual El Premio de la Gente Awards.

Thalía took home the pop female solo artist of the year award for her album "Thalía" and also won song of the year for "No Me Enseñaste," penned by Estéfano.

Sin Bandera won in the best new artist and hip-hop or Spanish rock solo act or group of the year categories.

Other winners included Pepe Aguilar for the *banda*, *ranchero* or *corrido* solo act of the year and Ricardo Arjona for artist of the year. Rock band Maná took home album of the year for "Revolución de Amor."

The awards, which took place Oct. 16 at the Mandalay Bay Resort & Casino in Las Vegas, will be broadcast Nov. 2 on Telemundo.

There were several changes for the awards show this year.



THALÍA: NABS TWO AWARDS

Foremost was a change in title sponsor. Retail chain Ritmo Latino, which had sponsored the awards since their inception, is no longer associated with the show. The retailer is reportedly considering launching its own awards show.

Chevrolet and General Motors stepped in several months ago as

title sponsors. Gary Cowger, president of General Motors North America, was a presenter at the event.

El Premio also partnered with Yahoo! on español as a media sponsor, and online voting was made available through the Web site.

Voting was also available at Virgin Megastore outlets, as well as at Vons and Albertsons supermarkets.

"We wanted to stimulate people to vote online and offline to [more realistically] reflect the market," says Luis Medina, founder and producer of the show with his company, Upro Productions.

Nominees for the 14-category El Premios are based on Nielsen SoundScan figures, but final voting is by the general public. Winners are announced on-camera by fans in various cities nationwide.

A posthumous special award, titled *Gloria de la Música*, was given to Celia Cruz, and The People's Tribute was given to Mexico's La Internacional Sonora Santanera.

## Al Parque

Continued from page 30

"Rock audiences are big consumers, and Rock al Parque has tremendous sponsorship potential," IDCT music director Juan Luis Restrepo concedes.

The festival also offers a major promotional platform for up-and-coming local bands and for international bands who are looking for more exposure in the Colombian market.

"The word-of-mouth generated by Rock al Parque is incredible," EMI Colombia marketing director Diana Rodríguez says.

Rodríguez uses Rock al Parque to scout possible signings. So does César Mancipe, managing director of indie label Sum Records Colombia.

Mancipe was one of three judges assigned to determine which local bands would perform at the event. The process is part of IDCT's mandate to "develop popular urban music genres," Restrepo says.

Months prior to the festival, 220 bands sent demos to IDCT. Based on those recordings, 24 bands were chosen to play at a series of free concerts dubbed Tortazos, which took place at the Media Torta. From those shows, 12 bands were chosen to play at Rock al Parque. IDCT paid for all the performances.

Mancipe says he was looking for originality in the bands he chose. Most, he says, "were very derivative. There were 25 Sepulturans and 10 Offspring. The irony is, many international bands ask to play here, and they do it for free. Yet here in Colombia, most labels don't even come to the festival."

EMI was the only major label present at the fest. "I think [the labels] have lost contact with their fans," one observer said. "They think it's a nonprofit festival for a lot of long-haired pot smokers who buy pirate CDs."

But that was hardly the image portrayed by those tens of thousands of enthusiastic fans who traveled for days to get to the festival.

## Thunderpuss: Tears Over Spilt Milk

After an incredibly successful six-year run, production/remix duo Thunderpuss (Chris Cox and Barry Harris) has called it quits.

According to Harris, it was either now or never. "For me, Thunderpuss had simply run its course," he says. "It was time to move on—and that's what I'm doing."

Cox says he has known since July 4 that Harris wanted out of Thunderpuss. Still, it was a "shock" when he received the official word.

"All creative partnerships have creative differences," Cox explains. "I thought we were experiencing a

between the two. I'm very proud of most of the mixes we've done." He says, "I've definitely sold my soul along the way. I no longer want to

## Beat Box



By Michael Paoletta  
mpaoletta@billboard.com



do it just for the buck."

Harris cites Mary J. Blige's "No More Drama" as the Thunderpuss mix he is most proud of.

While this chapter of Harris' life is complete, he says he wants to stay "inspired all over again and start another chapter." Until then, he will continue DJing.

Cox, too, will remain busy on the DJ circuit. Additionally, his studio schedule allows for be non-stop.

Now being managed by Mark Beaver and Mia Vukovic of Advanced Alternative Media, Cox has completed remixes of Michelle Branch's "Breathe" and Donna Summer's "Dream-a-Lot's Theme (I Will Live for Love)" (see story, page 17).

And Kristine W's new album, "Fly Again" (due Oct. 21 from Tommy Boy), will include a bonus disc featuring extended versions and remixes of album tracks—all seamlessly beat-mixed by Cox.

Right now, Cox is enjoying dancefloor success with "Just About Had Enough" by Beat Hustlers. The Star 69 single (with the two-timely title) was penned/produced by Ellis Miah and Jody den Broeder and mixed by Cox and den Broeder.



THUNDERPUSS: LOSSES STEAM

bump in the road—something we could work out. But I guess not." During its reign, Thunderpuss remixed tracks for numerous superstars, including Madonna and Whitney Houston.

Along the way, the duo scored more than 30 No. 1s collectively on the *Billboard* Hot Dance Music/Club Play and Hot Dance Music/Dance Singles Sales charts.

According to Harris, there was much compromise in the studio

## Dance Radio Chart Debuts

Recognizing an emerging radio format in major U.S. markets, *Billboard* introduces the Hot Dance Radio Airplay chart (see page 42).

The chart ranks the 25 most-played songs at the eight Nielsen Broadcast Data Systems-monitored radio stations that air primarily dance music.

The stations are WKUT New York, WQXX Boston, WPTM Miami, KOLD Los Angeles, KDDL Dallas, KPFT San Francisco, KCJZ San Antonio and KNRR Phoenix. WKUT and WQXX will continue to report to the rhythmic top 40 chart.

"The chart will significantly elevate the profile of dance music at radio," dance radio chart manager Ricardo Companien says.

The first No. 1 on the new chart is "Just the Way You Are" by Robins Entertainment act Milky.

The chart reflects a 10-week unpublished history: Milky is its top chart act.

To accommodate the new chart, *Billboard* has dropped the Dance Breakouts. The breakouts will remain in the *Billboard* Information Network and on *billboard.com*.

OCTOBER 25 2003				Billboard®		HOT DANCE SINGLES SALES		Saves data compiled by Nielsen SoundScan		Artist	
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER (DISTRIBUTING LABEL)	Artist	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART
1	1	1	<b>NUMBER 1</b>	4 Weeks At Number 1							
2	2	2	RUBBERNECKIN' (PAUL OAKENFOLD REMIX)	Elektra	Thia Yip						
3	3	3	SYMPATHY FOR THE DEVIL (REMIXES)	The Rolling Stones	✓						
4	4	4	(THERE'S GOTTA BE) MORE TO LIFE	Stacie Orrico	✓						
5	5	5	STUCK (THUNDERPUSS REMIX)	Stacie Orrico	✓						
6	6	6	THOIA THOING (SICK'S HOUSE REMIX)	R. Kelly	✓						
7	7	7	OFFICIALLY MISSING YOU (REMIXES)	Tina Turner	✓						
8	8	8	THROUGH THE RAIN (NECTAR MACQUET REMIX)	Blank Candy	✓						
9	9	9	HOLLYWOOD (REMIXES)	Medusa	✓						
10	10	10	PAVEMENT CACKLES (REMIXES)	Amin Levent	✓						
11	11	11	ALL NIGHT LONG	Seduction With Sade	✓						
12	12	12	I'M GLAD (REMIXES)	Jennifer Lopez	✓						
13	13	13	TIME OF OUR LIVES	Paul Van Dyk Featuring Vega	✓						
14	14	14	ROUND ROUND	Sophisticates	✓						
15	15	15	GET IT TOGETHER (REMIXES)	Seal	✓						
16	16	16	THE DISTRICT SLEEPS ALONE TONIGHT	The Postal Service	✓						
17	17	17	HYMNOSTIC	Paul Oakenfold	✓						
18	18	18	MY EMPIRE	Lulu	✓						
19	19	19	MURDER ON THE DANCEFLOOR	Sophia Elbak	✓						
20	20	20	IF YOU'RE NOT THE ONE (REMIXES)	David Dinklage	✓						
21	21	21	NEVER (PART 1)	The Roc Project Featuring Tina Arnes	✓						
22	22	22	FLY AGAIN	Kristina W	✓						
23	23	23	INTUITION (REMIXES)	Jewel	✓						
24	24	24	THE ANOTHER DAY (REMIXES)	Medusa	✓						
25	25	25	APPRECIATE ME	Amaka Featuring Shelli Brady	✓						
26	26	26	JUST FOR TONIGHT (MICK JAGGIE MIXES)	Coltrane	✓						

OCTOBER 25 2003				Billboard®		HOT DANCE RADIO AIRPLAY		Saves data compiled by Nielsen SoundScan		Artist	
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER (DISTRIBUTING LABEL)	Artist	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART
1	1	1	<b>NUMBER 1</b>	3 Weeks At Number 1							
2	2	2	JUST THE WAY YOU ARE	Milky							
3	3	3	SOMETHING HAPPENED ON THE WAY TO HEAVEN	Danakil	✓						
4	4	4	NEVER (PART 2)	The Roc Project Featuring Tina Arnes	✓						
5	5	5	ALONE	Largo	✓						
6	6	6	IF YOU'RE NOT THE ONE	Daniel Bedingfield	✓						
7	7	7	SIMPLY BEING LOVED (SOMNAMBULIST)	BT	✓						
8	8	8	CRASH IN LOVE	Brynn Cartier Featuring Jay-Z	✓						
9	9	9	MOVE YOUR FEET	Junior Senior	✓						
10	10	10	BURN FOR YOU	Rico	✓						
11	11	11	NEVER LEAVE YOU - U OH OH, U OH OH	Lumide	✓						
12	12	12	ROCK YOUR BODY	Justin Timberlake	✓						
13	13	13	BEAT IT TOGETHER	Brynn Cartier Featuring Sean Paul	✓						
14	14	14	I BEGIN TO WONDER	Danni Minogue	✓						
15	15	15	SATISFACTION	Benny Benassi Presents The Biz	✓						
16	16	16	SOMETHING	Largo	✓						
17	17	17	YOU PROMISED ME (TU ES FOUTU)	In-Grid	✓						
18	18	18	WHERE IS THE LOVE?	Black Eyed Peas	✓						
19	19	19	SUNRISE	Drumkumby	✓						
20	20	20	AT THE END	Simply Red	✓						
21	21	21	GET IT TOGETHER	iiio	✓						
22	22	22	NOTHING BUT YOU	Paul Van Dyk Featuring Hennessey & Jennings	✓						
23	23	23	DOVE (I'M BE LOVING YOU)	Moody	✓						
24	24	24	ON A HIGH	Duncan Dallas	✓						
25	25	25	CLOCKS	Coltrane	✓						

OCTOBER 25 2003				Billboard®		TOP ELECTRONIC ALBUMS		Saves data compiled by Nielsen SoundScan		Artist	
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER (DISTRIBUTING LABEL)	Artist	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART
1	1	1	<b>NUMBER 1</b>	2 Weeks At Number 1							
2	2	2	THE CHEMICAL BROTHERS	Singee	✓						
3	3	3	PAUL VAN DYK	Reflections	✓						
4	4	4	LOUIE DEVITO	Louis DeVito Presents: Ultra Dance	✓						
5	5	5	PAUL OAKENFOLD	Perfecto Presents... Great Wall	✓						
6	6	6	THE POSTAL SERVICE	Give Up	✓						
7	7	7	VARIOUS ARTISTS	Verni/Remixes2	✓						
8	8	8	EMOTIONAL TECHNOLOGY	Emotional Technology	✓						
9	9	9	BOND	Bond: Remixed	✓						
10	10	10	PEACHES	Fatherfunk	✓						
11	11	11	THE HAPPY BOYS	Trance Party Volume Three	✓						
12	12	12	THE RIDER	Dance Mix NYC - Vol. 4	✓						
13	13	13	BAD BOY BILL	Behind The Decks	✓						
14	14	14	VARIOUS ARTISTS	Find Up	✓						
15	15	15	MARK FARINA	Air Force	✓						
16	16	16	KMFDM	WIII	✓						
17	17	17	DANNI MINOGUE	Noon Nights	✓						
18	18	18	DELEUZE	Chambers	✓						
19	19	19	LOUIE DEVITO	Louis DeVito's Dance Factory Vol. 2	✓						
20	20	20	PAUL OAKENFOLD	One Day Deep	✓						
21	21	21	VARIOUS ARTISTS	Portofino Club Vol. 1	✓						
22	22	22	VARIOUS ARTISTS	30th Anniversary Collection: Ultimate Disc	✓						
23	23	23	VARIOUS ARTISTS	First Of House Volume Three	✓						
24	24	24	VARIOUS ARTISTS	Selena's Journey	✓						
25	25	25	VARIOUS ARTISTS	Chillout 04: The Ultimate Chillout	✓						

OCTOBER 25 2003				Billboard®		HOT DANCE CLUB PLAY		Saves data compiled by Nielsen SoundScan		Artist	
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER (DISTRIBUTING LABEL)	Artist	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART
1	1	1	<b>NUMBER 1</b>	1 Week At Number 1							
2	2	2	I LOVE I LOVE	Georgina Porgie	✓						
3	3	3	SEND YOUR LOVE (REMIXES)	Blind	✓						
4	4	4	LO LO LO	The Latin Project	✓						
5	5	5	WHAT U DO 2 ME (REMIXES)	Boomkat	✓						
6	6	6	CENTER OF THE SUN	Compere One	✓						
7	7	7	SOUL SMOOTH	Venus One	✓						
8	8	8	GET IT TOGETHER (RAUHOOP, HAMEL, SUPERHUMBO, DAVIS MIXES)	Seal	✓						
9	9	9	A BETTER WORLD	Agfite Featuring Jacelyn Brown & Lelito Halfway	✓						
10	10	10	SALETER	Am Needy	✓						
11	11	11	INTO THE SUN	Woodward Players	✓						
12	12	12	THIS BEAT IS	Superchumbo	✓						
13	13	13	FUTURE FUNK	Sean Lawrence	✓						
14	14	14	LONG WAY HOME	ATB	✓						
15	15	15	I NEED YOU (REMIXES)	Dave Cohen	✓						
16	16	16	BRINGIN' ON THE HEARTBREAK (REMIXES)	Marcial Cerey	✓						
17	17	17	BLINDSIDED (DANCE MIXES)	Lucy Woodward	✓						
18	18	18	YOU PROMISED ME (TU ES FOUTU)	In-Grid	✓						
19	19	19	JUST SO YOU KNOW (REMIXES)	Holly Palmer	✓						
20	20	20	THE ONLY THING MISSIN' (REMIXES)	Archie Franklin	✓						
21	21	21	FLY AGAIN (SCUMPROG MIXES)	Kristina W	✓						
22	22	22	SOU DEEP U (VASQUEZ, D. AUDE, RIVA, & HZ MIXES)	Laura Turner	✓						
23	23	23	YOU ARE MY NUMBER ONE (K. KUPPER & MINGE BINGE MIXES)	Smooth Moves	✓						
24	24	24	ANYTHING (GABRIEL & DRESSEN MIXES)	Lili Hayden	✓						
25	25	25	HERN IN HERE (THE REMIXES)	Tiga	✓						

# 'Shock'n Y'All' May Shock Some

BY MARGO WHITMIRE

Toby Keith likes to have a little fun, and if he can get a rise out of you while he's at it—even better. With a cast of characters including a mischievous Jesus, a few stoned roadies and a disillusioned music critic, Keith's fourth DreamWorks Records effort, "Shock'n Y'All," takes satirical aim in various directions.

The No. 4 release follows in the wake of 2002's successful "Unleashed." The album has sold 3.2 million copies so far, according to Nielsen SoundScan. It won and lost Keith fans with the single "Courtesy of the Red, White and Blue (The Angry American)" but ultimately established him as a crossover success, with a No. 1 album on the *Billboard* pop and country charts.

Featuring a more playful version of the country superstar, "Shock'n Y'All" is stripped of much of the production found on previous releases, with some of the songs carrying a jam-session feel.

"We've been trying to make sure that as we make these records, somehow we make a difference with each one," says James Stroud, Keith's longtime co-producer and principal executive for DreamWorks in Nashville. "This record is a little more raw, musically."

## LAUGHING ALL THE WAY

Particularly raw is the stand-up comedy of "The Critic." In a nearly spoken-word delivery, Keith takes on

music critics like those that gave him less-than-favorable reviews when he first started.

"Me and Shania [twain] came out on a publicity tour together, and nobody knew who either of us were," he recalls. "They graded us both horrible—her an 'F' and me a 'D-minus'—and we go on to sit probably as many records as anybody in the whole decade."

With a career album-sales total of 11 million, according to Nielsen SoundScan, it's not surprising that Keith "laughed all the way through that song. It turned out exactly like I wanted it to."

To record the 12 tracks on the album, Keith and his band packed up and headed for the Key West, Fla., studio of one of his favorite performers, Jimmy Buffet.

Contributing to the informal vibe of "Shock'n Y'All" is the inclusion of two of his "live" songs, usually reserved for his bus-show audiences.

"The Willie" and "The Tail-bait Song" are part of a repertoire of tongue-in-cheek amusements that Keith writes during downtime on tour.

"I've just had some people ask me about them and say they'd love to have a copy that I had to record them," Keith says.

The album delivers more than just comedy, though, with the stand-out collaboration with Brooks & Dunn's Ronnie Dunn, "Don't Leave, I Think I Love You," and the introspective "American Soldier."

"I'm not for every war, and I'm not against every war, and obviously I don't consider myself smart enough to say whether we should be [in Iraq] or not," Keith says. "This is just my way of letting everybody know exactly what a soldier is: just another American that gets up and goes to work."



Currently No. 4 on the *Billboard* Hot Country Singles & Tracks chart, the album's first single, "I Love This Bar," is a catchy sing-along that Keith and the label agreed was the obvious choice to send to radio.

"The great thing about where Toby is in country radio is he's pretty much an automatic add into a strong rotation," says Scott Borchetta, DreamWorks senior executive of promotion and artist development in Nashville.

The label made the song avail-

able for download all day on its release date, enabling stations to have it immediately.

## HOW DO YOU LIKE HIM NOW?

"One thing is for sure: Toby Keith is the hottest guy in our format right now," says Evan Bridwell, PD for KLUZ-AM-FM Bakersfield, Calif. "People love [his single]. It's something our listeners are really relating to."

On the evening of the album's release, Keith will perform a few new songs acoustically during a live broadcast from the Country Music Hall of Fame and Museum in Nashville. Westwood One is syndicating that performance.

With Keith's 23 top 10 country singles—11 of which went to No. 1—Borchetta calls him "the Barry Bonds of country radio right now. He just keeps hitting home runs."

Because Keith leads the Country Music Award nominations this year with seven nods, Stroud says the label decided to "get the most bang for our bucks" by releasing the album just hours before the Nov. 5 ceremony, where Keith will perform "I Love This Bar."

"We've been talking to retail way in advance, and we believe it will be one of the biggest releases of the fourth quarter," predicts Johnny Rose, senior executive of sales and marketing for DreamWorks in Nashville.

Having crossed into the mainstream, Keith is picking up various sponsorship opportunities.

Building on his relationship with

Ford Motor Co.—Keith has appeared in the company's ads for its pickup trucks—his image will be used in Ford's \$128 million campaign to launch in its history-promoting the launch of its new F-150 truck series.

Keith is also the celebrity spokesperson for Mr. Coffee's Coffee Moments ad campaign, which kicks off in November.

And he is involved with an ongoing promotion with Miller Beer. Through that, "Shock'n Y'All" will be available in grocery and convenience stores for retail sale nationwide during the brewery's When It's Miller Time, It's Time to Listen campaign.

"We've been increasing sales at the rate of 50% on each succeeding release [of Keith's], so the retail and merchandising campaign is the biggest in DreamWorks' [Nashville] history," Rose says.

During the album's release week, Keith will appear on the "To-Night Show" with "Jay Leno" and "Jimmy Kimmel Live," and the label is working with P.O.C. Media to play the new single during sporting events throughout the country.

With a decade-long career that started in 1993 with his first No. 1 hit, "Should've Been a Cowboy" (Mercury), Keith has since had the two multi-platinum, four platinum and two gold albums. Keith is ready for a little fun this time around. And if the critics don't like it, he'll take them on.

He says, "I never met a critic [and] didn't think I couldn't kick his ass."

# Kenny & Co. Get Into The Christmas Spirit

Kenny Chesney's holiday album, "All I Want for Christmas Is a Real Good Tan," debuts at No. 20 on the *Billboard* Top Country Albums chart this issue.

The BNA album features guest artists Willie Nelson and Alabama singer Randy Owen, as well as Chesney's mother and aunt. In addition to the holiday chestnuts, the set includes a cover of the Oak Ridge Boys' "Thank God for Kids."

John Michael Montgomery released "Mr. Snowman" Oct. 7 on Warner Bros. Records. Kathy Mattea's "Joy for Christmas Day" arrived Sept. 30 on Narada. She is touring in support of it Oct. 2 through Dec. 14.

Steve Wariner is currently selling his new instrumental release, "Guitar Christmas," on his own SelectTone Records label through

his Web site.

Compadre Records, which recently signed Suzy Bogguss to its roster, reissued on Oct. 14 "Have Yourself a Merry Little Christmas," an album Bogguss released independently in 1974. Delbert McClennon, Ricky Skaggs and the late Chet Atkins make guest appearances.

BMG/RCFA will release "Elvis Christmas Peace" Nov. 4. The two CDs, 20-song set marks

the first time Elvis Presley's holiday and gospel classics have been packaged together.

DRG Records released Patti Page's "The Sounds of Christmas" to retail Oct. 7. The album, recorded last year, was previously available only on her Web site.

This holiday season also brings several compilation albums.

Lost Highway Records will issue "A Very Special Acoustic Christmas" Oct. 21. It is the sixth release in the "A Very Special Christmas" series, which benefits the Special Olympics.

The newest volume features a mix of old and newly recorded songs from Nelson, Skaggs, Reba McEntire, Dan Tyminski, Alan Tysen, Alison Krauss, Marty Stuart, Earl Scruggs, Ralph Stanley, Patty Loveless, Wynonna, Sam Bush, Rhonda Vincent, Tift Merritt and Norah Jones.

Pat Green's "Reckoning in a Winter Wonderland" is the album's first single and video. CMT has signed on to promote the project nationally.

Time-Life Music released "Class-

ic Country Classics" Sept. 23. It features classic recordings from Atkins, Jim Reeves, Merle Haggard, Tammy Wynette and Randy Travis, among others.

## Nashville Scene

By Phyllis Stark  
pstark@billboard.com



ON THE ROW: Frank Callari has resigned from his position as senior VP of A&R/artist development at Lost Highway Records in Nashville, but he will continue to work with the label at least through year's end. Callari, who was an artist manager before helping launch the label in 2001, is

expected to return to management. Meanwhile, Andy Nelson is promoted from senior director of sales and field marketing to VP of marketing and artist development at Lost Highway.

Veteran publicist Mike Hyland joins publishing company Capton Music/ALX Music as VP/CM. He previously ran his own publicity firm, Full Court Press, before briefly retiring from the music business.

Eric Hurt joins Still Working Music as professional manager of the creative department. He previously was creative director at Joe Scatena Productions.

SIGNINGS: Audium Records has signed Restless Heart to its artist roster. The group's first album for the label, *ALX Music*, is being co-produced by Mac McNally and Kyle Lehning. Restless Heart recorded for RCA from 1985 to 1999, where it notched six No. 1 consecutive hits and four gold albums.











(Continued from preceding page)

Randette Rich Brothers' production is perfect. Keen has delivered one of the best records of his career.—**RW**

## WORLD

### ★ DAUDE

**Negônego Te Amos**  
**PRODUCER:** Will Wamsel  
**RELEASE DATE:** Sept. 30  
 This is DauDe's U.S. debut, and it is a fascinating effort. She was born in São Paulo, Brazil, and spent part of her youth growing up in Rio de Janeiro. The album title means "Little Black Girl, I Love You," and, indeed, the album consists of songs that, according to DauDe, pay tribute to Brazilian women and their strength. DauDe's sound is distinctive in that she seems to be comfortable working both American styles like hip-hop and rock and African beats with Brazil's Música Popular Brasileira (pop/roots) vibe. Add to this the proto-feminist nature of her lyrics and a little samba—this is Brazil, after all—and you have very current, very danceable Brazilian music. Cue up "Naja," a tune that exemplifies nearly every element of DauDe's groove in four tasty minutes.—**PVY**

## JAZZ

### ★ INCOGNITO

**Who Needs Love**  
**PRODUCERS:** various  
**RELEASE DATE:** Sept. 30  
 Want to excited down-millennium stress and be transported back to the mellow, claw-crawling grooves of the 70s? Pop in this glorious musical time machine. The long-running British act (22 years and counting), with its ever-rotating lineup, revisits its soul-smacked roots under the direction of group founder Jean-Paul "Bluesy" Maunick. From the funk rhythms of "Morning Sun" to the stretch-out vibes of "Byrd Plays," Incognito's rich fusion of jazz/house/funk remains pleasingly intact. At the same time, while vocalists Kelli Sae, Joy Rose and the returning Joy Malcolm bring additional style to the proceedings, you still miss the oomph of Mo'Nique Leek. This quibble aside, "Who Needs Love" makes for one very pleasant journey.—**GW**

## VITAL REISSUES

### SKIP JAMES

**The Very Best of Skip James**  
**PRODUCERS:** Sid Selvidge, Richard Foss, Tom Vickers  
**Shout Factory DK 30245**  
**RELEASE DATE:** Sept. 9  
 From Bentonita, Miss. Blues original Northern "Skip" James was a difficult, haunted man who was torn—like many Southern black and white—between the Devil's music and God's word. With his 1930 trip to Wisconsin to record for Paramount is depicted in Wim Wenders' film, "The Soul of a Man," in the PBS series "The Blues." Some of those 1930 tracks are here, although this compilation also draws from James' smoother, haunting singles of the '40s and '50s. His high, keening voice and idiosyncratic style on guitar and piano make James blues hard to replicate.

Despite its iconic status, "Devil Got My Heart"—a song featured centrally in Wim Wenders' film but not on his "Ghost World"—has rarely been covered, although Cream recorded an electrified "I'm So Glad." New label Shout Factory licensed tracks from various companies in devising a series of new anthologies devoted to unsung blues luminaries, which also include Son House and Ma Rainey. Like the James disc, most feature covers by R. Crumb.—**BB**

**ELVIS COSTELLO & THE ATTRactions**  
**Get Happy**  
**ORIGINAL PRODUCER:** Nick Lowe  
**REISSUE PRODUCERS:** Gary Stewart, Val Jennings, Andrew Sandoval, Bill Inglot  
**Rhino R2 73908**  
**RELEASE DATE:** Sept. 9  
 The fourth round in Rhino's reissue of Elvis Costello's back catalog includes three divergent albums made with the Attractions from 1980 to 1983: "Get Happy," "Trust" and "Punch the Clock." The first is the pick of the litter, with "Get Happy" including songs that Costello has yet to top in his ever-burgeoning oeuvre—namely, the highly charged "High Fidelity" and "The Tracks in Which Costello seems to be documenting his youthful self-combustion by verse, chorus, verse. The original sonic concept was to suit tracks from the R&B canon, although the Attractions' sound was so rich generic that this is hardly accurate. As with the other Costello reissues, the two-for-one double-disc set includes a full bonus CD of demos, alternative versions and live cuts. Moreover, Costello himself penned the engrossing liner notes.—**BB**

## DVD

**THE WHO**  
**The Kids Are Alright (Special Edition)**  
**Parade 12103**  
**RELEASE DATE:** Sept. 30  
 More a collage than a documentary, Jethro's 1979 film about the Who, "The Kids Are Alright," is one of the finest rock movies of all time. Joyously lacking in linearity but bursting with hyperactivity, this DVD version virtually recasts this piece of rock history, with the thing simply sliced. Five hours of extras include never-before-released multi-camera-angle footage, interviews with singer Roger Daltrey and filmmaker Steve, games, a slide show and a documentary look at the restoration process, along with a detailed 32-page booklet. Pure gold... no foolin'.—**AZ**

## Billboard.com

Also reviewed online this week:

- "The Fire Truck," "The Fire Truck" (Ninja Tune)
- "Herbaliser," "Solid Steel Vol. 3" (Ninja Tune)
- "Andy Smith," "The Document III" (Classical/Smith)

## SINGLES

Edited by Chuck Taylor

## POP

★ **KILEY DEAN** *Who Will I Run To?* (5:59)  
**PRODUCERS:** The Underdogs  
**WRITERS:** Mischke, H. Mason, D. Thomas, J. Underdog  
**PUBLISHERS:** various  
**Beat Club/Interscope (CD promo)**  
 Under 20-year-old Timbaland singer Kiley Dean's first single "Make Me a Song" was generic by today's hip-hop standards, follows up "Who Will I Run To?" demonstrates vocal prowess that makes Christina Aguilera shake in her strap-on stiletto. It's not often that the urban camp produces a delicious power ballad, but then again, it's unusual among today's crop of R&B having beauties to possess chops capable of tearing into such challenging material. "Run" is absolutely lovely and simply produced, with the kind of bridge that makes you want to wave your hands to the sky and sing right along. Today's kids don't know what they're missing—but with radio's potent support, they will, making Arkansas native Dean a deserving star in the process.—**CT**

### ★ KRISTINE W. Fly Again (3:52)

**PRODUCER:** The Scumdogs  
**WRITERS:** K. Wetz, J. Hook  
**PUBLISHERS:** Wetz/House/F-word/Dapademos, ASCAP  
**Pop/World 2422 (CD promo)**  
 Kristine W. has been a constant in the late '90s and came close to snatching a top 40 hit with "One More Try"—but her support at RCA was swayed by consolidation, and she has drifted away. No matter: the radio debut from her upcoming *Tommy Boy* is her heartiest triumph, to the letter. "Fly Again" is rooted enough "Kris" to thrill proponents, but it goes much further, with its Pat Benatar-meets-East Village punk rock attitude. Synthesizers joyfully swirl with faux defiance, as Miss Kris whips her four-octave range into a defiant frazzle, punctuated with a previously unheard street melody. But there's also a message of triumph against the odds and a melody and chorus that are reminiscent of great pop songs from Blondie or Berlin. "Fly Again" is liberating, fun and packed with a wicked sense of style and stamina. But it's "Stand by Your Side" is a beauty, elegantly restrained and as singable and well-executed as her many previous hits. But close followers of Dion's career can't help but feel disappointed that her label doesn't make a meaningful push to be more adventurous. The double-platinum "One Heart" is ripe with the potential to surprise and delight, as the thrasher MC that first stepped to the microphone in 1999 with debut single "Holla Holla." The Scott Storch-produced track gives Ja

## R&B

★ **JA RULE** *Cap Black* (4:18)  
**PRODUCER:** Scott Storch  
**WRITERS:** J. Adams, S. Storch, L. Lovegrove  
**PUBLISHERS:** various  
**Murder Inc. 15942 (CD promo)**  
 With rumors of his possible retirement seeming increasingly less likely, Ja Rule has decided to cut short his hiatus. The Queens, N.Y., rapper returns to his hardcore roots with "Cap Black." Gone are the sing-songy R&B hooks and tales of throw loving. Instead, Ja Rule's thrasher MC that first stepped to the microphone in 1999 with debut single "Holla Holla." The Scott Storch-produced track gives Ja

## ESSENTIAL REVIEWS



**NELLY** *12 Uz* (4:21)  
**PRODUCER:** Jason "Jay E" Epperson  
**WRITERS:** Nelly, A. Tew, J. Epperson  
**PUBLISHERS:** various  
**Universal 21118 (CD promo)**  
 Nelly is up to his old tricks with his latest offering, "12 Uz." The single offers the typical Nelly lurid tale that fans and critics have come to know and love. Lyrically, Nelly is again lending off the females who want to ride in style with the rap star. While the Jay E-produced track is oddly reminiscent of the theme to "The People's Court," with its driving bassline, the single—like many from the St. Louis native—has an infectious hook that is undeniable. Serving as the lead single for *Da Derry Verses* [Remix Album], "12 Uz" is one of two original songs recorded for the album. While the single doesn't have the same punch as previous smash hits like "Hot in Herre" or "Country Grammar," "12 Uz" should still satisfy the appetites of Nelly fans hungry for new material. The recent chart-topping success of "Shake Ya Tailfeather," his collaboration with P. Diddy and Murphy Lee, can't hurt either. This is one to watch.—**RH**

just enough flavor without overpowering the rapper's fiery verses. "Cap Black" also serves as the first single from the rapper's forthcoming album, "Blood in My Eyes." Tailor-made for mix tapes and mix shows, the track is already receiving attention at mainstream R&B radio. As another famous Queens, N.Y., MC once said: "Don't call it a comeback!"—**RH**

## AC

★ **CELINE DION** *Stand by Your Side* (3:33)  
**PRODUCERS:** Mark Lyster, Humberto Gatica  
**WRITERS:** P. Barry, K. Taylor  
**PUBLISHERS:** Seven Peaks, ASCAP  
**Epic 87185 (CD track)**  
 It's a crying shame that Celine Dion has been relegated to only the AC airwaves in the U.S. As a result, her singles seldom stray from the tried and true, perpetuating the belief that ballads are her only calling card. That said, "Stand by Your Side" is a beauty, elegantly restrained and as singable and well-executed as her many previous hits. But close followers of Dion's career can't help but feel disappointed that her label doesn't make a meaningful push to be more adventurous. The double-platinum "One Heart" is ripe with the potential to surprise and delight, as the thrasher MC that first stepped to the microphone in 1999 with debut single "Holla Holla." The Scott Storch-produced track gives Ja

**TRAIN** *When I Look to the Sky* (4:05)  
**PRODUCER:** Brandon O'Brien  
**WRITERS:** Colin, Monahan, Stafford, Unlabeled  
**PUBLISHER:** not listed  
**Columbia 66593 (CD track)**  
 Train's previous single, "Calling All Angels," delivered the kind of atmosphere and hit power that Grammy Awards are made of. And yet this band remains relatively under the radar in terms of celebrity exposure. Curious, given that lead singer Pat Monahan has the goods—movie-star looks, charisma and conversational intensity—to make the group a major force in the adult realm. Could it be that the band in the new millennium is actually content to let the music speak for itself? If that's the case, then this second single from the gold-certified "My Private Nation" makes plenty of noise. "When I Look to the Sky" is another midtempo gem that burns the gray film from the radio airwaves, complete with a smart, delectable lyric that draws you into the message like a vacuum. With its indelible melodies and keen lyrical observations, Train is the Elton John of our day. This is a band that will never let us down.—**CT**

## DANCE

★ **PAUL VAN DYKE** *Featuring VEGA 4 Time of Our Lives* (3:37)  
**PRODUCER:** Paul van Dyke  
**WRITERS:** P. Dyk, J. McDaniel, S. Walker  
**PUBLISHER:** Slights and Sounds, and by Arabella Musikverlag/BMG UFA  
**Mus 9225 (CD single)**  
 Those in the dance/electronic trenches reverse Germany's Paul van Dyke for his skills as a DJ, producer and composer. Unlike too many others in this beleaguered genre, van Dyke continually pushes the boundaries of club music. With the glorious, radio-promoted "Time of Our Lives," van Dyke—along with British rock outfit Vega 4—anchors ever closer to the pop mainstream. Van Dyke's buoyant, trance-laced sonic landscape provides a most sublime backdrop for the yearning stylings of Vega 4 vocalist/guitarist John McDaniel. This maxi-CD includes Van Dyke's remixes of the track, as well as the bonus cut "Connected," which was recently featured in a Motorola TV ad campaign. Both "Time of Our Lives" and "Connected" appear on the artist's new album, "Reflections."—**MP**



# Backbeat

People/Places/Events

Edited By Wes Orsholki

## EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE



BLACKSTONE

**PUBLISHING:** Richard Blackstone is promoted to president of Zomba Enterprises in New York. He was head of business affairs and creative.

### RECORD COMPANIES:

**Gene Rumsey** is named GM of Concord Records in Los Angeles. He was executive VP of EMI Music Marketing.



RUMSEY

**Matt Shay** is promoted to VP of marketing/A&R for J Records in New York. He was senior director of marketing/new media.



SHAY

**Andy Nelson** is promoted to VP of marketing and artist development for Lost Highway Records in Nashville. He was senior director of sales and field marketing.



NELSON

**John Rosenfelder** is named senior director of national promotion for Koch Entertainment

in New York. He was national director of triple-A and college promotion for Island/Def Jam Records.

**Melanie Zassos** is promoted to international marketing director for Nonesuch Records in New York. She was international marketing manager.

Nonesuch also names **Melissa Cusick** publicity director in New York. She was senior publicist for the Brooklyn Academy of Music.



MAIDEN

### CHARITABLE SERVICES:

**Kristen Nadsen** is promoted to senior VP of the Grammy and MusiCares foundations in Los Angeles. She was VP of member services for the National Academy of Recording Arts and Sciences.

**VENUES:** Warren Zanes is named VP of education for the Rock and Roll Hall of Fame and Museum in Cleveland. He is a Dualtone recording artist and former guitarist of the Del Fuegos.



ZANES



## Kudos For Gretsch

**Fred and Dinah Gretsch**, owners of 120-year-old guitar and drum manufacturing company the Gretsch Co., were honored by the National Academy of Recording Arts and Sciences at the second annual Atlanta Heroes Awards. Since its inception in 1883, Gretsch instruments have been the choice of dozens of legendary artists, from **Neil Young** to **Rolling Stones** drummer **Charlie Watts**. Pictured, from left, are **Fred and Dinah Gretsch**; **NARAS** chairman **Dan Carlin**; artists **Wile Rodgers** and **Daane Eddy**; vocal producer and **NARAS** trustee **Jan Smith**; honoree **Leslie Fram**, modern **WNOL-FM** (99X) Atlanta director of programming; **Michele Rhea Caplinger**, executive director of **NARAS** Atlanta chapter; and **NARAS** president **Neil Portnow**. (Photo: Rick Diamond/WireImage)



## Celebrating Excellence

Teléfonken North America hosted a listening party at Avatar Studios in New York during the 115th Audio Engineering Society Convention. Teléfonken's EA M251 microphone won a technical excellence and creativity award in the microphone technology/studio category. Pictured, from left, are Teléfonken North America director of operations **Joe Sanborn**, Teléfonken North America CEO and owner **Toni Fishman**, Avatar Studios manager **Tino Passante**, engineer/producer **Kevin Killen**, Teléfonken North America president **Craig Allmendinger**, Avatar president **Kirk Inamura** and engineer **Shelly Yakus** (seated). (Photo: David Goggins)



## Summers' Love-In

Veteran artist manager **Jazz Summers**, right, received the Peter Grant Award from **Billboard** global editor **Emmanuel Legrand** at the Music Managers Forum (MMF) Roll of Honour dinner. Inductees are selected by a committee of MMF members. The Sept. 17 event, held at the Park Lane Hilton, recognized Summers' efforts through the years on behalf of such acts as **Wham!**, **The Verve** and **Badly Drawn Boy**.

## Let There Be Rock

After being postponed because of the blackout of 2003, the sold-out **Kiss/Aerosmith** show at Comerica Park in Detroit went off without a hitch, grossing \$3.3 million. Also on the bill were **Motor City Madman Ted Nugent** and **Saliva**. **Kiss' Gene Simmons**, above, looks delighted to make up the date. The **Kiss/Aerosmith** co-headlining summer shed and stadium tour will continue through 2003, entering arenas. (Photo: Chris Schweiger)





## Kids, Meet Madonna

Madonna stopped by a New York Barnes & Noble bookstore to sign copies of her new children's book, "The English Roses." Posing with the pop icon is 18-month-old fan Jeremy Zorek. (Photo: Kevin Mazur/WireImage.com)

## Every Swing You Take

It's hard not to love the Cubs. Just ask Sting, seen here modeling the team's cap and jersey backstage at the recent Sting Live at the Blue 5 concert in the Windy City. Held at Chicago's Grant Park and sponsored by American Express, the show also featured Jonny Lang and Keb' Mo'. (Photo: Kevin Mazur/WireImage.com)



## Now, Hear This ... TED LEO / PHARMACISTS Artists to Watch

New Jersey-based singer/songwriter Ted Leo pays tribute to his influences on the new Lookout! Records EP "Tell Balgarey, Balgarey Is Dead." The set finds him taking a break from his band of four years, **Pharmacists**, to present a batch of solo tunes on his electric guitar. Leo's musical passions—"70s ska and dub, mod/R&B, Celtic folk tunes and punk rock—merge magnificently in his own compositions, and he injects his trademark manic energy and knack for melody and meter into covers of Ewan MacColl ("Dirty Old Town"), the Jam ("Ghosts") and Split Enz ("Six Months in a Leaky Boat"). The disc also includes three new originals and a solo version of "The High Party" from his February full-length, "Hearts of Oak." Fresh off a solo tour supporting the EP, Leo will hit the road with **Pharmacists** later this month for a set of U.S. dates stretching into December. He will then start recording the follow-up to "Hearts of Oak" in the spring.

TROY CARPENTER



Orchestra members of Van Helsing's Curse

## Haunting Halloween Tunes

When you hear music at a Halloween party or a haunted house, it usually consists of creepy noises and bloodcurdling screams. Appropriate, but not something you would play at home to put you in a spooky mood.

Twisted Sister frontman Dee Snider figures there are plenty of Christmas soundtracks—why not one for Allhallow's Eve?

So he put together Van Helsing's Curse (VHC), a rock orchestra that debuted Oct. 7 with "Oculus Infernum" on Koch.

Snider explains, "I'm a huge fan of Halloween. It's a big holiday at my house"—especially as one of his children was born Oct. 31. But the idea of creating a musical accompaniment took hold after he saw Trans-Siberian Orchestra (TSO), the rock extravaganza that tours at Christmastime.

Snider was "completely blown away by the whole rock-orchestra thing. I just said, 'Wow! I wanna do something like this, what can I do?'"

Halloween was the obvious choice. Describing it as "vocally under-supported with music," Snider likes that he can "bring in elements that [TSO doesn't], things that I've always been very comfortable with, and that's costuming and makeup. Our string section looks like Anne Rice goths, our electric section looks like [Marilyn] Manson goths, and our choir are druids, so it's a much more visual presentation."

Snider and a group of friends wrote the music and arrangements. Following the TSO model, the set incorporates such classical works as "Carmina Burana" and "Moonlight Sonata." It also uses more contemporary pieces, like "Tubular Bells," the theme

from "The Exorcist."

"Oculus Infernum" tells the story of how an evil entity descends on a small town, killing all the adults. Their children—aided by a descendant of Dr. Abraham Van Helsing—battle against the monster.

Snider wrote the storyline and narrated the album, keeping words to a minimum to let the music carry the action. (A more detailed description of the tale can be found at [van-helsingscurse.com](http://van-helsingscurse.com).)

A major promotional opportunity arrived thanks to Six Flags. Its Jackson, N.J., theme park has incorporated "Oculus Infernum" into its Fright Fest, which the park holds nightly through October. During the evening's finale, the first 15 minutes of the album are played, accompanied by a fireworks show.

Snider kicked off the festivities in person Oct. 3. "It was thrilling. The crowd was cheering and loving it," he says.

It is now discussing licensing deals with Six Flags and Universal Studios parks for similar activities.

Snider calls 2003 "an awareness year" for spreading the word about the project. He has big plans, including recording more VHC albums, and next year he hopes to take the act on tour. Snider also envisions having audiences attend in costume and participate as they do at screenings of "The Ring" or "The Scream."

He says, "The idea is to make Van Helsing's Curse a part of everybody's expanded Halloween experience, so that people will say, 'We'll have a Halloween party, and we'll go to Six Flags' Fright Fest, and of course there's trick or treating, and we're gonna go see Van Helsing's Curse." "

CHRISTA TITUS



# Reviving A Forgotten Catalog

BY MOIRA MCCORMICK

Thanks to a sample lifted from an old T-Bone Walker record, fresh publishing attention has been focused on the late John Willis "Shiny" Henry.

Henry was a prolific songwriter/arranger and a fixture on Los Angeles' famed Central Avenue jazz scene at the time of his death in 1958 at age 37.

Also a trumpeter and jazz bassist, Henry worked during the '40s and '50s with such legends as Miles Davis, Dizzy Gillespie and Sarah Vaughan.

His songs were covered by Charlie Parker, Ray Charles, Dinah Washington, Louis Jordan and Benny Goodman.

Yet Henry faded into obscurity until 1999, when London-based breakfast DJ Mr. Scruff sampled T-Bone Walker's 1949 single of Henry's "Hypin' Woman Blues" on his Ninja Tune Records U.K. dance hit "Get a Move On." The recording was subsequently featured in TV spots for Lincoln Navigator and Volvo vehicles.

Sierra Madre, Calif.-based estate management company Bates Meyer, which handles the late Walker's estate, came across Henry's name last summer, when "we noticed a

very large synch-fee payment [for Walker] from England for 'Hypin' Woman Blues,' written by John Henry," Rick Bates says.

Bates and partner Nancy Meyer are activists for artists' rights. "So we



HENRY: RECEIVING HIS DUE

decided to find out who this John Henry was," Bates says.

Internet research uncovered Henry's songwriting past. Determining that his music did not have an active publisher, Bates and Meyer then sought Henry's survivors to ensure their share of his royalties.

With help from L.A. drummer and

Henry contemporary Laranca Marable, they eventually contacted Henry's widow, Elbie Wade, and daughter Cheryl Diane Henry. Together, they had "put all his papers, letters, documents and musical arrangements in the garage and locked the door," Bates says.

Wade went back to the long-locked garage and began unearthing her late husband's papers. "He did a lot of arranging for Benny Goodman, Dizzy Gillespie, Billy Eckstine, Bill Haley," she says. "I have 15 folders full of lead sheets alone."

Under Bates Meyer's supervision, Wade and Cheryl Henry established a publishing company, Henry Heritage Music (HHM), with worldwide administration duties being handled by Bud Music. "Get a Move On" has subsequently been used in the recent feature film "What a Girl Wants."

Bates notes that in building the Henry catalog, "we've found other people claiming ownership of his songs, but those issues are being rectified."

Cheryl Henry says, "We're still putting together his catalogs, and we have three books so far. We want the world to know his legacy, [and] we're so glad he's finally coming into his own."

# Summit Finds Work For 'Idol' Hands

"Canadian Idol" worshipers will soon be able to praise homegrown songwriters, thanks to the just-completed Canadian Idol Songwriting Summit.

The six-day event was held Sept. 29-Oct. 4 and brought some 40 songwriters from Canada, the U.S. and Europe to Toronto's Phase One studio to write songs for "Canadian Idol" winner Ryan Malcolm's upcoming album. But the summit was designed specifically to involve Canadian songwriters in the end-product of the hugely successful Canadian version of the worldwide TV talent-search phenomenon.

"We saw this as an incredible opportunity to spotlight the extraordinary songwriting talent in this country," says BMG Music Publishing Canada VP/CMO Robert Ott, who also serves as president of the Canadian Music Publishers Assn. (CMPA), which sponsored the summit with "Canadian Idol" label VIV/BMG Canada.

"Canadian Idol," he adds, had already "galvanized the interest of the public in the tune of 2-3 million calls-in votes per show."

Ott tallies some 120 songs composed during the summit, many of which were demoed on the spot at the studio.

"Songwriters were rotated in groups of three or four every half-

**Words & Music**  
By Jim Bessman  
jessman@billboard.com



major and indie Canadian publishers and also included unsigned writers.

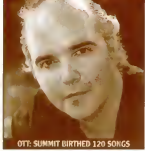
Randy Bachman, Dan Hill and Dean McTaggart were among the more prominent attendees from Canada's songwriting community.

"A lot of perspective was gained from songwriters from other territories," Ott says, adding that non-

Canadian writers "have a lot to gain from ours, too. We hope they go back to their countries as true proponents of Canadian songwriters and act as ambassadors for our talent as well."

The Canadian Idol Songwriting Summit, incidentally, was inspired by similar songwriting summits, most notably the Creative Collective. Founded in 2001 by BMG Music Publishing Canada songwriter-producer Justin Gray in conjunction with the CMPA, the collective is now in its third year.

"The idea was that as CMPA's general activities had surrounded creating a dynamic and progressive rights environment in Canada," Ott explains. "We wanted to expand our focus, and the Creative Collective was a beginning in terms of putting equal attention on promoting the song-writer development that we now do on an ongoing basis."



Ott: Summit birthed 120 songs

# DAW Commands Attention At AES

The 115th Audio Engineering Society Convention, which concluded Oct. 13 at the Javits Convention Center in New York, portrayed an industry in transition. Like the music industry it serves, the future of professional audio holds promise and unpredictability.

Illustrating the predominance of digital audio workstation (DAW)-based recording at every level of production from hobbyist to commercial, the largest crowds were found at the Digidesign exhibit—where the Pro Tools HD Acoustics PCI card was introduced—and the adjacent demonstrations of sound processing software.

The HD Acoustics card, allowing for greatly increased DSP power of HD process cards, means higher track and plug-in counts and a faster work flow, at sample rates up to 192kHz. Digidesign also demonstrated Pro Tools 6.2 software.

Steinberg's Nuendo platform, for which Version 2 was introduced earlier this year, also drew crowds, as did the 192kHz-capable 896HD FireWire interface from Mark of the Unicorn, maker of the Digital Performer platform.

The personal computer has all but obliterated the distinction between professional and project equipment. Similarly, there can be little difference between commercial and what was formerly considered project or hobbyist production.

The correlative impact of peer-to-peer file sharing, illegal downloading and CD burning continues to batter major labels, causing sharp consolidation and slashed recording budgets. Meanwhile, however, legions of DAW users, many of them unsigned musicians and all of them computer-savvy, are considerably widening the base of content creation in the independent level.

As the DAW continues to evolve and reshape audio production through nonlinear recording and manipulation of sound at higher resolution, hardware-based product introductions at the 115th AES depict an industry at once moving in opposite directions.

Clear signs that hardware manufacturers recognize the DAW revolution abound.

In recent years, professional audio products exhibited by

Sony included the large-format OXF-R3 "Oxford" digital console and 3348HR digital multitrack tape machine. At the 115th AES, Sony instead demonstrated the considerably smaller DMX-R100 digital console, some 2,000 of which have been installed in multiple applications.

Also telling was the announcement that Sony's highly regarded Oxford plug-in software, once com-



patible only with Pro Tools' professional TDM systems, is now available for project- or home-studio-targeted LE products like MBox and the 002 interface.

Oxford software for LE systems includes EQ, Dynamics, Inflator and a Transient Modulator, the last of which is also available for TDM systems. The EQ, Dynamic and Inflator plug-ins can be purchased as a bundle.

The Solid State Logic (SSL) XLogic line of rack-mounted processors (Studio Monitor, Oct. 11) is another acknowledgement of the degree of DAW production done in and outside of traditional studio environments.

Based on the large-format SSL XL 9000 K Series analog console, the XLogic channel offers for the K Series' channel processing in a 1U rack space for less than \$3,600. The XLogic Mix Amp provides four K Series preamplifiers at a similar price, a small fraction of the cost of the console on which it is based.





MERCHANTS / MARKETING / HOME VIDEO / E-COMMERCE / DISTRIBUTION



RUBINSTEIN: A CD/DVD PACKAGE OF THE ARTIST WILL ARRIVE IN FEBRUARY 2004

## BMG Bundles Classical CDs, DVDs

BY STEVE TRAIMAN

BMG Classics is jumping aboard the CD/DVD bandwagon to push sales of its new titles.

The revived BMG Classics will use the strategy of bundling DVDs with CDs with the first video releases under its RCA Red Seal/Legendary Vision brand, set to bow early next year.

February 2004 DVD titles from pianist Arthur Schnabel, conductor Arturo Toscanini, pianist Van Cliburn and tenor Enrico Caruso will feature a bonus CD bundle.

Future releases in the two-disc format

are planned for later in 2004, BMG Classics VP/GM Gilbert Hetherwick says.

All will be offered at a suggested retail price of \$19.98.

### BROADER MARKET APPEAL

The aim is to reach not only core classical collectors but also a broader market of consumers wanting to learn more about classical music, Hetherwick explains.

New releases will be packaged in a jewel box format, instead of the larger DVD box, for prime positioning in retail music departments.

The videos were produced by award-

(Continued on page 52)

## Smoothing The Way For Indies Online

### Middlemen Link Labels, Digital Retailers

BY MATTHEW S. ROBINSON

BOSTON—The need for independent labels to distribute their music through services like iTunes and MusicNet is encouraging the rise of middlemen that specialize in connecting labels and digital retailers.

This new wave of distribution companies—which include the Independent Online Distribution Alliance (IODA), Digital Rights Agency (DRA) and Digital Audio Distribution (DAD)—provides Internet distribution services to indie labels and artists.

They also serve as convenient one-stop shops for digital services looking to acquire licenses for independent content.

### HERE TO SERVE

"These services are great for artists as well as online companies," says Tim Quirk, Real Networks executive officer of music.

Artists get a direct line to all the digital services and the collective bargaining power that comes from being part of a larger entity, and such services as Rhapsody get to execute one agreement instead of thousands, Quirk says.

For example, IODA currently handles 50-plus independent labels and acts like the Donnas, Green Day and Cracker.

"Our goal is to help independent labels put their music online and be treated fairly," says IODA founder Kevin Arnold, who is the former director of data services for listen.com (now Real Networks).

Among IODA's early proponents are Mike Drake, co-head of Amazing Grease Records, and Jerod Gunsberg, president of the Telegraph Co., which handles distribution and promotion for about 15 labels.

In addition to providing distribution to Apple's iTunes and Real Networks' Rhapsody, IODA oversees encoding and offline marketing.

Gunsberg says IODA gives him a way to draw income from out-of-print titles. "Some albums may not warrant re-pressing, but the

fans still want access to them," he says. "This is a good way to give it to them."

Another option is DRA, a distributor of more than 35 indie labels, including Recess, Barsuk and Tiger Style Records.

The aim is to give the labels broad worldwide distribution, DRA managing director Tuhin Roy says, citing existing arrangements with Napster, Rhapsody, MusicMatch, AOL's MusicNet and Audio Lushbox.

"We also help [the services] minimize costs by giving them one statement that makes it very easy for the labels to account to artists and publishers," Roy adds.

### DIGITAL SNOWBALL

Though IODA and DRA deal with artists who are signed to independent labels, even unsigned artists can get heard online through the DAD program.

CD manufacturer Disc Makers created DAD in partnership with



ROY PROVENDER  
WORLDWIDE DISTRIBUTION

*'Great distribution can make an indie label survive and even thrive. Poor distribution can sink a label and crush an artist.'*

—MIKE DRAKE, AMAZING GREASE RECORDS

CD manufacturer Disc Makers created DAD in partnership with CD Baby, the Internet's largest all-indie CD store. DAD enables independent artists not only to sell their music in CD format but also to get it on retail download sites.

"We aggregate independent content so these sites have one point of contact for a whole library of music," says Tony van Veen, VP of sales and marketing for Disc Makers.

Among the sites that draw from DAD

are iTunes, Rhapsody, eMusic, MusicNet, buymusic.com and MusicMatch.

According to CD Baby founder Derek Sivers, the digital snowball began rolling in June, when he visited Apple's offices in Cupertino, Calif.

"I was in a conference room with some independent-label people, and out comes Steve Jobs to give us a two-hour presentation about how getting independent music online could and should work," Sivers says (BRIEFING, June 21).

That Jobs himself made the pitch signaled that Apple was serious about the offer. "It's really cool that these services actively want independent artists," Sivers says.

(Continued on page 53)

## Preservation Hall Label To Serve Up Jazz History



JAFFE: WANTS PEOPLE TO HEAR THE MUSIC

Preservation Hall, the 42-year-old New Orleans venue devoted to Crescent City jazz, has launched its own record label.

Distributed by Redeye in Graham, N.C., Preservation Hall Recordings will debut Jan. 27, 2004, with a trio of releases devoted to historic and contemporary traditional jazz music.

The label is a collaboration of Ben Jaffe, co-director of Preservation Hall, and Steve DeBro and Albert Lee, the principals of Facility Partners in New York.

DeBro previously was VP of associated labels at Atlantic Records, while Lee is the former head of production at Nonesuch Records.

The duo met Jaffe at the Newport Jazz Festival and urged him to form an imprint for Preservation Hall.

Jaffe "felt that more people should be able to get into [the Preservation Hall] band," according to DeBro.

The classic jazz emanating from the French Quarter's storied St. Peter Street hall—founded in 1961 by Allan Jaffe, Ben's father—has been represented on record before.

The Preservation Hall Jazz

Band—a unit that once featured trumpeter De De Pierce, clarinetist George Lewis and pianists Billie Pierce and Sweet Emma Barrett—cut albums for Columbia from the '70s to the '90s.

Those are some of the most sparkling latter-day recordings by

musicians whose works in some cases date back to the era of Buddy Bolden and Louis Armstrong.

In recent years, Preservation Hall's recorded music has been heard only on self-released albums available at the venue's Web site, through New Orleans retailers or at the venue itself.

The Redeye deal targets a nationwide audience for Preservation Hall's 21st-century music.

The first Preservation Hall recordings albums include "Best of the Early Years," a selection of vintage sides by the hall's legendary players, including the Pierces and Barrett; "The Hot Four," a quartet featuring vocalist Harold "Duke" Dejan, the late leader of the Olympia Brass

Band; and "Shake That Thing," an anthology of tracks by combinations of the 21 active Preservation Hall band members.

Preservation Hall Recordings will issue its music in elegant gatefold cardboard packages with a book-let design.

### The Indies

By Chris Morris  
cmorris@billboard.com



**NEW COMPASS POINT:** Nashville-based Compass Records has signed an exclusive distribution deal, effective Jan. 1, with Ryko Distribution.

The label, which is operated by avant-banjo artist Alison Brown and her partner Garry West, was previously handled by Koch Entertainment Distribution.

The first releases under the agree-

ment are English folk artist Kate Rusby's "Underneath the Stars," due Jan. 13, and "Republic of Strangers" by violinist Dan Anger & the American Fiddle Ensemble, which arrives Feb. 10. An album by Brown is set for a late first-quarter release.

**QUICK HITS:** Ryko-distributed MRI Associated Labels has taken on retail distribution of composer Patrick O'Hearn's Web-based imprint, patrickohearn.com.

The Grammy Award-winning multi-instrumentalist has a new album, "Beautiful World," due in November.

Meanwhile, girl-group goddess Ronnie Spector's latest release, "Something's Gonna Happen," is being distributed by Big Daddy in New York.

The five-song collection, cut in 1989 by the late producer Alan Betrock, features interpretations of Marshall Crenshaw songs. Crenshaw, Joe Jackson, guitarist Graham Maby, April March and nouveau girl group the Pussycat Dolls appear on the set.

The collection is being released on Spector's own aptly-named Bad Girl Sounds imprint.

## BMG Bundles CDs, DVDs

Continued from page 51

winning documentary filmmaker Peter Rosen.

The Toscanini and Cliburn sets were released earlier on VHS by BMG, while the Rubenstein and Caruso titles were issued on independent video labels.

The project is being managed by BMG Classics catalog development senior director Daniel Guss, who is also responsible for all the companion CD audio selections.

"We're very excited about the prospects for this new classical series," says Paul Katz, BMG VP of new-business development and visual media.

The DVD presents a rich new opportunity for classical videos, which historically haven't sold well, Hetherwick says.

"DVD is changing things and, like movies, music videos in pop genres are doing very well," he notes. BMG took its cue from the success of a DVD release in two packages for crossover "pop" tenor Josh Groban.

"The CD-size, with positioning in the music departments, outsold the



ROSEN, LEFT, AND HETTERWICK: BRINGING TOGETHER AUDIO AND VISUAL ELEMENTS

*"Hopefully, this will be a whole new ballgame that can create new royalties for these artists or their estates."*

—PETER ROSEN, FILMMAKER

DVD package by 8 to 1, which became part of our thinking for the new series," Hetherwick explains.

With several successful pop/rock DVD/CD pairings as examples, BMG wanted to appeal to a younger mar-

ket of classical consumers.

"An audio disc with an introduction into each artist's best work

would be a great added value," Hetherwick says.

Sibling BMG replicator Sonopress has been supplying a dual CD/DVD package in Europe, and Hetherwick is investigating availability for the U.S. plant in Weaverville, N.C.

Material for the bonus CDs is still being considered. BMG is looking for material that complements the DVD, Guss says. The label has released most of each performer's complete discographies on CD.

"For classically knowledgeable people who have our Toscanini video or Laserdisc, the audio CD will remind them how great this artist was," Guss says.

He adds that for the newcomer, the DVD will function like a book, with the companion CD offering a portrait of the artists in audio.

### NEW ROYALTIES

On the video side, much effort and money are being put into remastering all four releases, Rosen says.

For example, the Toscanini DVD will include excerpts from NBC Symphony concerts and remastered audio tracks from the RCA archives.

BMG is banking on the DVD format to be a catalyst for new classical interest, because everything else in classical music video marketing has failed, Rosen says.

"Hopefully, this will be a whole new ballgame that can create new royalties for these artists or their estates," he says.



# UMVD Cuts Staff, Consolidates Branch Offices

In a move to cut costs, Universal Music & Video Distribution has shed 10 employees, including executive VP Jim Weatherston.

While the moves of Weatherston prompted talk among numerous sources, who questioned if his departure was related to the controversial JumpStart program, that appears to be incorrect. All of the departures are part of Universal Music Group's global job-cutting, numerous sources say (see related story).

In addition to Weatherston, five staffers were let go as corporate headquarters, along with four artist-development representatives, insiders tell *Billboard*.

UMVD will also consolidate its branch offices. The company will now have three locations—Chicago, Boston and Seattle—where staffers will work from their own homes.

That will enable UMVD to shutter the large branch offices it has in Boston and Seattle and move to a smaller setup that its Chicago team initiated six months ago.

In each of those three markets, UMVD is converting to what Retail Track calls a "store-front operation," where the office will house the

regional market director and one or two other staffers.

Three other branches—Detroit, Atlanta and Burbank, Calif.—will also be downsized, possibly through relocation.

The preliminary word is that some staffers will move from individual offices to a common area.

**ALMOST FINISHED:** With all the bids now said to be in for Tower Records, the word coming out of Sacramento, Calif., is that the sale of the company is moving closer to fruition, sources tell *Billboard*.

In fact, some sources say they were



SOLOMON HELPED TURN TOWER AROUND

expecting an announcement this week, although at press time, the principals involved in the transaction did not return calls for comment.

Sources also say that Tower president Michael Solomon is leaving the company when the sale is completed. Solomon has been instrumental in engineering Tower's turnaround, which was necessary to avoid Chapter 11, as well as making the company attractive to potential suitors.

**NO BREACH OF SECURITY:**

Best Buy has sent a letter to suppliers, indicating that they have all titles on The Billboard 200 source-tagged.

That means that electronic anti-theft surveillance tags will be placed inside the jewel box or whatever packaging is used at the point of manufacture so that it is hidden and inside the shrink wrap.

Suppliers can maintain the 1 in 3 ratio for catalog titles. The ratio was originally recommended for source-tagging by the National Assn. of Recording Merchandisers, but the

group moved to 100% on new titles this month.

As it is, according to the Best Buy level, "audits confirm that the current source-tag rate" is well under the 1 in 3 ratio.

Compliance with the measure

**Retail Track**

By Ed Christman  
christman@billboard.com



is expected by January 2004, the latter states.

**COUNT US OUT:** Speaking of Best Buy, the chain continues to reign as the most aggressive marketer of music, as illustrated by its rolling of getting exclusives on the *Stones* "Four Flicks" DVD from TCA Entertainment and John Mellencamp's "Trouble No More" DVD on Best Buy's Redline Entertainment label (*Billboard*, Oct. 18).

Since all labels and distributors are aware of how crazy such exclusives make those retailers left out in the cold, most make these deals anywhere. And if they do, it's generally out of weakness in the fourth quarter, when the "making the numbers" mantra is in full swing.

But whenever it happens, the "R" word generally hangs heavy in the air, with retailers vowing retribution—although some call it "retaliation."

Knowing that, executives within the camp of the two labels that put out the *Stones* on CD have reached out to Retail Track to assure me that their labels and distribution companies had nothing to do with the Best Buy deals.

**FOR THE RECORD:** Contrary to an item that appeared in last issue's columns, Super D co-owner Jeff Walker remains with the company.

Also, a story in the Oct. 11 issue on the *Bruce Springsteen* tribute album "Light of Day" that appeared in the Retail section incorrectly stated the album's creative producer was *duch* Bob Benjamin raised for charity. Through his annual Light of Day concerts, he has raised \$100,000.

## Smoothing The Way

Continued from page 51

Apple wants larger libraries, he adds, and it wants artists who will tell their fans to visit their sites and buy music. It is grassroots marketing on a grand scale.

According to Quirk, catalog expansion is exactly what his company is targeting through these relationships.

"We're trying to build the Library of Alexandria of music," he says, noting that Real Networks already had a stable of indie label contacts before it got involved with DAD.

Quirk sees benefits for both parties. "There's nothing more gratifying than seeing an independent artist in our top 10 with a bunch of superstars," Quirk says.

In a music market flooded with content and format choices, distribution is more important than ever.

"Great distribution can make an indie label survive and even thrive," Amazing Grease's Drake says.

"Poor distribution can sink a label and crush an artist," he adds.

## September RIAA Certifications

Following are the September Recording Industry Assn. of America certifications of album shipments:

**MULTI-PLATINUM ALBUMS**

Paul Jani, "Ten," Epic, 12 million.  
Billy Joel, "The Stranger," Columbia, 10 million.  
Nirvana, "Come Away With Me," Blue Note, 8 million.

Bob Seger & the Silver Bullet Band, "Night Moves," Capitol, 6 million.

Bob Seger & the Silver Bullet Band, "Live Bullet," Capitol, 5 million.

Bob Seger & the Silver Bullet Band, "Against the Wind," Capitol, 5 million.

Staind, "Break the Cycle," Elektra, 5 million.

Bruce Springsteen, "The River," Columbia, 5 million.

Bob Seger & the Silver Bullet Band, "New Thought," Capitol, 4 million.

The Beach Boys, "Endless Summer," Capitol, 3 million.

Linkin Park, "Meleiora," Warner Bros., 3 million.

The Beach Boys, "Made in U.S.A.," Capitol, 2 million.

Beyoncé, "Dangerously in Love," Columbia/Sony Music, 2 million.

Bob Dylan, "Blonde on Blonde," Columbia, 2 million.

Bob Seger & the Silver Bullet Band, "Beautiful Loser," Capitol, 2 million.

Sean Paul, "Dutty Rock," VP/African, 2 million.

**PLATINUM ALBUMS (1 million units)**

Various artists, "We Are Together 1 Could Sing of Your Love Forever," EMI Special Markets/Time Life Music.

Miles Davis, "Birthless Brew," Columbia, his second.

Lil' Jon & the East Side Boys, "Kings of Crunk,"TVT, their first.

The White Stripes, "Elephant," Third Man/V2, their first.

Various artists, "Now That's What I Call Music: Vol. 13,"UTV.

Foo Fighters, "One by One," Roswell/BCA, their fourth.

Chingy, "Jackpot," Disturbing The Peace/Capitol, his first.

Fabulous, "Street Dreams," Desert Storm/Elektra, his second.

Alan Jackson, "Greatest Hits, Vol. II and Some Other Stuff," Arista Nashville, his 12th.

The Beach Boys, "Endless Summer," Capitol, their eighth.

The Beach Boys, "Made in U.S.A.," Capitol, their ninth.

The Beach Boys, "Still Cruisin'," Capitol, their 10th.

**GOLD ALBUMS (500,000 units)**

Lynyrd Skynyrd, "Thirty: The 30th Anniversary Collection," MCA/UTV, his 17th.

The Beach Boys, "Sounds of Summer: The Very Best of the Beach Boys," Capitol, their 26th.

Source Rock, "A Knight's Tale," Columbia.

George Strait, "Honkytonk City," MCA Nashville, his 31st.

George Strait, "20th Century Masters: The Millennium Collection," MCA Nashville, his 32nd.

Michelle Branch, "Hotel Paper," Maverick/Village Bros., her second.

Various artists, "Now That's What I Call Music: Vol. 13,"UTV.

Steve Miller Band, "Living in the USA," Capitol, his eighth.

Capital Cities, "This Time," Sugar Hill Records, its second.

The Neptunes, "The Neptunes Present... Clones," Arista, their first.

The Black Eyed Peas, "Elephunk," A&M/Interscope, their first.

Bob Wom, "Bow Wow: Unleashed," Columbia/Sony Music, his third.

Nya, "Mourning," A&M/Interscope, her third.

Alan Jackson, "Greatest Hits, Vol. II and Some Other Stuff," Arista Nashville, his 13th.

Mary Mary, "Incredible," Columbia, their second.

### LATIN CERTIFICATIONS

**MULTI-PLATINUM ALBUMS (200,000 units)**

Juanes, "Un Día Normal," Universal Music Latino, 600,000.

**GOLD ALBUMS (100,000 units)**

Intocable, "Nosotros Somos Estaba Escrito," EMI Latin, its fifth.

Grupo Control, "Todo Bajo Control," EMI Latin, its third.

## AOL Music: Total Monthly Streams

Top Audio	Top Video
1. BRITNEY SPEARS* Me Against the Music and ...Sings to You 562,055	1. SO CUTE FEATURING SNOWP DJ FM PUNKY THUNDERSTORM 1,265,532
2. LUDACRIS* Stand Up and Scream 542,055	2. HILARY DUFF So Real 1,244,507
3. CHINGY Right Thru Me 535,153	3. KELLY ROWLAND Ms. Kelly 1,129,336
4. KELLY ROWLAND Ms. Kelly 507,951	4. JENNIFER LOPEZ Jenny from the Block 1,088,397
5. SARAH McLAUGHLIN Fallin' 452,038	5. WEST LIFEMASK The Love Is... 1,068,261
6. ROSA GARCIA* Rosa's Rap-Up version 436,889	6. ASHANTI Destiny Fulfilled 1,027,020
7. BLACK EYED PEAS Where Is the Love? Interscope 383,940	7. BLACK EYED PEAS Where Is the Love? Interscope 973,057
8. FADISQUES Into You 368,890	8. WANDY MOORE Have a Little Faith in Me 873,771
9. B. KELLY Can't Hold Us Down 216,257	9. CRYSTINA AGUILERA FEATURING LUDACRIS Can't Hold Us Down 518,042
10. PINK Trouble areas 192,704	10. PINK Trouble areas 354,634

\* First Listen/First View \* Artist of the Month \* Breaker Artist \* Sessions@AOL  
Source: AOL Music for four weeks ending Oct. 9, 2003

# Billboard TOP KID VIDEO™

Sales data compiled by Nielsen SoundScan

LAST WEEK	TITLE	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
LAST WEEK	TITLE	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
1	BARBIE OF SWAN LAKE	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
2	SCOOBY-DOO AND THE MONSTER OF MEXICO	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	
3	MONIE MASK OF LIGHT	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100		
4	STITCH! THE MOVIE	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100			
5	SPONGEBOB SQUAREPANTS: HALLOWEEN	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100				
6	WHAT'S NEW SCOOBY DOO: SPACE ACE AT THE CAPE	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100					
7	IT'S THE GREAT PUMPKIN, CHARLIE BROWN	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100						
8	DORA THE EXPLORER: RHYMES AND RIDDLES	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100							
9	POLEET'S BIG MOVIE	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100								
10	KIM POSSIBLE: THE SECRET FILES	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100									
11	RUGRATS: HALLOWEEN	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100										
12	JUNGLE BOO 2	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100											
13	THE WIGGLES: SPACE DANCING	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100												
14	TOM AND JERRY: WHISKER AWAY	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100													
15	CAKE BEARS TO THE RESCUE	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100														
16	CITY OF LOST TOYS	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100															
17	BLUE'S CLUES: BLUE TAKES YOU TO SCHOOL	17	18	19	20	21	22	23	24	2																																																																																											

## Billboard® TOP DVD SALES.

Sales data compiled by  Nielsen  
VideoScan

LAST VIEWED	TITLE	LAJEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	STATUS	PRICE
		<b>NUMBER 1</b>	1 Week At Number 1		
	<b>SCARFACE (WIDESCREEN) SPECIAL EDITION</b>	WARNER HOME VIDEO 1995	Al Pacino Michelle Pfeiffer	R	26.95
	<b>2 FAST 2 FURIOUS (WIDESCREEN)</b>	WARNER HOME VIDEO 2003	Paul Walker Tyrese	PG-13	26.95
	<b>2 FAST 2 FURIOUS (PAN &amp; SCAN)</b>	WARNER HOME VIDEO 2003	Paul Walker Tyrese	PG-13	26.95
	<b>SCARFACE (PAN &amp; SCAN)</b>	WARNER HOME VIDEO 1995	Al Pacino Michelle Pfeiffer	R	26.95
1	<b>DADDY DAY CARE (SPECIAL EDITION)</b>	WARNER HOME VIDEO 2005	Eddie Murphy	PG	27.95
	<b>DREAMCATCHER (WIDESCREEN)</b>	WARNER HOME VIDEO 2004	Morgan Freeman Dorothy Wnaberg	NR	27.95
	<b>DREAMCATCHER (PAN &amp; SCAN)</b>	WARNER HOME VIDEO 2004	Morgan Freeman Dorothy Wnaberg	R	27.95
2	<b>HOLES (WIDESCREEN)</b>	WARNER HOME ENTERTAINMENT 2003	Shia LaBeouf Milo Thomas	PG-13	29.95
	<b>SCARFACE DELUX GIFT SET</b>	WARNER HOME VIDEO 2004	Al Pacino Michelle Pfeiffer	R	59.95
	<b>BEND IT LIKE BECKHAM (WIDESCREEN)</b>	WARNER HOME VIDEO 2002	Parmerman Niaja	PG-13	27.95
3	<b>HOLES (PAN &amp; SCAN)</b>	WARNER HOME ENTERTAINMENT 2003	Shia LaBeouf Milo Thomas	PG-13	29.95
	<b>BURBIE OF SWAN LAKE</b>	WARNER HOME ENTERTAINMENT 1995	Animated	NR	13.95
5	<b>SLEEPING BEAUTY</b>	WARNER HOME VIDEO 2002	Animated	G	29.95
	<b>BEND IT LIKE BECKHAM (PAN &amp; SCAN)</b>	WARNER HOME VIDEO 2002	Parmerman Niaja	PG-13	27.95
4	<b>ANGER MANAGEMENT (PAN &amp; SCAN)</b>	WARNER HOME ENTERTAINMENT 1999	Adam Sandler Jack Nicholson	PG-13	27.95
	<b>BOAT TRIP (UNRATED)</b>	WARNER HOME ENTERTAINMENT 1996	Cuba Gooding Jr.	NR	26.95
	<b>THE OSBOURNES: THE SECOND SEASON</b>	WARNER HOME ENTERTAINMENT 2002	Ozzy Osbourne	NR	29.95
	<b>FARGO (SPECIAL EDITION)</b>	WARNER HOME ENTERTAINMENT 2002	Frances McDormand William B. Macy	R	24.95
8	<b>THE LORD OF THE RINGS: THE TWO TOWERS (PAN &amp; SCAN)</b>	WARNER HOME ENTERTAINMENT 2002	Eligh Wood Ian McKellen	PG-13	29.95
10	<b>ANGER MANAGEMENT (WIDESCREEN)</b>	WARNER HOME ENTERTAINMENT 1999	Adam Sandler Jack Nicholson	PG-13	27.95
12	<b>THE LORD OF THE RINGS: THE TWO TOWERS (WIDESCREEN)</b>	WARNER HOME ENTERTAINMENT 2002	Eligh Wood Ian McKellen	PG-13	29.95
	<b>STITCH THE MOVIE</b>	WARNER HOME ENTERTAINMENT 2001	Animated	NR	29.95
9	<b>BIONICLE: MASK OF LIGHT</b>	WARNER HOME ENTERTAINMENT 2000	Animated	R	29.95
7	<b>A MIGHTY WING</b>	WARNER HOME VIDEO 2002	Eugene Levy Catherine O'Hara	PG-13	27.95
18	<b>ANIMAL HOUSE: DOUBLE SECRET PROBATION EDITION (WIDESCREEN)</b>	WARNER HOME ENTERTAINMENT 1979	John Belushi	R	15.95
16	<b>CHICAGO (WIDESCREEN)</b>	WARNER HOME ENTERTAINMENT 1979	Reene Zellweger Catherine Zeta-Jones	PG-13	29.95
	<b>THE ADVENTURES OF ROBIN HOOD</b>	WARNER HOME VIDEO 1992	Errol Flynn Olivia de Havilland	R	26.95
13	<b>A MAN APART</b>	WARNER HOME VIDEO 1993	Van Dessel	R	27.95
17	<b>IDENTITY</b>	WARNER HOME ENTERTAINMENT 2003	John Cusack Ray Liotta	R	27.95
14	<b>FAMILY GUY - VOLUME 2</b>	WARNER HOME VIDEO 2001	Animated	NR	49.95
	<b>2 FAST 2 FURIOUS (2-PACK COLLECTION)</b>	WARNER HOME VIDEO 2003	Paul Walker Tyrese	PG-13	26.95
15	<b>BULLETPROOF (WIDESCREEN)</b>	WARNER HOME ENTERTAINMENT 2003	Clown Van-Fl Samantha Morton	PG-13	26.95
14	<b>THE SIMPSONS - THE COMPLETE THIRD SEASON</b>	WARNER HOME VIDEO 2003	Animated	NR	49.95
11	<b>SMALLVILLE: THE COMPLETE FIRST SEASON</b>	WARNER HOME VIDEO 2003	Tom Welling	NR	49.95
30	<b>THE MATRIX</b>	WARNER HOME VIDEO 2002	Keanu Reeves Laurence Fishburne	R	24.95
	<b>SCOOBY-DOO AND THE MONSTER OF MEXICO</b>	WARNER HOME VIDEO 2002	Animated	NR	21.95
	<b>NATIONAL LAMPPOON'S VAN WILDER (UNRATED)</b>	WARNER HOME VIDEO 2001	Ryan Reynolds Jane Leeves	NR	26.95
21	<b>THE LIZZIE McGOVERN MOVIE</b>	WARNER HOME ENTERTAINMENT 2001	Hilary Duff	PG-13	29.95
20	<b>THE COIBE (PAN &amp; SCAN)</b>	WARNER HOME ENTERTAINMENT 2001	Hilary Swank Aaron Eckhart	PG-13	29.95
26	<b>CHICAGO (PAN &amp; SCAN)</b>	WARNER HOME ENTERTAINMENT 1979	Reene Zellweger Catherine Zeta-Jones	PG-13	29.95

## Billboard® TOP VHS SALES™

Sales data compiled by  Nielsen  
VideoScan

		NUMBER 1	2 Weeks (1 Nomin.)
1	<b>HOLES</b> BULEVA VISTA WEST (ENTERTAINMENT 310)	Shia LaBeouf Mia Farrow	2003 PG-13 22.9%
	<b>BARBIE OF SWAN LAKE</b> ARTISTOWN DISTANCE (190)	Animated	2003 NR 19.9%
	<b>2 FAST 2 FURIOUS</b> PARAMOUNT (190)	Paul Walker Nicholas...	2003 PG-13 22.9%
3	<b>SLEEPING BEAUTY</b> BULEVA VISTA WEST (ENTERTAINMENT 310)	Animated	1959 G 14.9%
	<b>SCOOBY-DOO AND THE MONSTER OF MEXICO</b> WARNER HOME VIDEO (20)	Animated	2003 NR 14.9%
	<b>BEND IT LIKE BECKHAM</b> PARAMOUNT (190)	Parmerdier Naerg	2003 PG-13 19.9%
	<b>BIONICLE: MASK OF LIGHT</b> NEW LINE (190)	Animated	NR 19.9%
	<b>STITCH! THE MOVIE</b> BULEVA VISTA WEST (ENTERTAINMENT 310)	Animated	2003 NR 22.9%
	<b>THE LORD OF THE RINGS: THE TWO TOWERS</b> NEW LINE (190)	Ewan Macdon Michael...	2003 PG-13 22.9%
	<b>DREAMCATCHER</b> WARNER HOME VIDEO (20)	Morgan Freeman Dennis Quaid	2003 NR 19.9%
6	<b>THE LIZZIE MCGRUIRE MOVIE</b> BULEVA VISTA WEST (ENTERTAINMENT 310)	Hilary Duff	2003 PG 22.9%
7	<b>CHICAGO</b> BULEVA VISTA WEST (ENTERTAINMENT 310)	Renee Zellweger Catherine Zeta-Jones	2003 PG-13 24.9%
	<b>SCARFACE</b> WARNER HOME VIDEO (20)	Al Pacino Michelle Pfeiffer	1983 R 22.9%
8	<b>TITANIC (PAN &amp; SCAN)</b> WARNER HOME VIDEO (20)	Leonardo DiCaprio Kate Winslet	1997 NR 34.9%
	<b>WATKIN - RIVER OF NO RETURN</b> WARNER HOME VIDEO (20)	David Hasselhoff	1992 NR 9.9%
12	<b>SPONGEBOB SQUAREPANTS: HALLOWEEN</b> MODERN VIDEO (190)	SpongeBob SquarePants	2002 NR 12.9%
10	<b>BRINGING DOWN THE HOUSE</b> WARNER HOME VIDEO (20)	Steve Martin Gwyneth Paltrow	PG-13 24.9%
	<b>THE SPY WHO LOVED ME</b> WARNER HOME VIDEO (20)	Roger Moore	1977 PG 9.9%
	<b>WHAT'S NEW SCOOBY DOO - SPACE AGE AT THE CAPE</b> WARNER HOME VIDEO (20)	Animated	2003 NR 14.9%
	<b>CLEAN SLATE</b> WARNER HOME VIDEO (20)	Diana Crusey	PG-13 12.9%
18	<b>IT'S THE GREAT PUMPKIN, CHARLIE BROWN</b> WARNER HOME VIDEO (20)	Animated	1966 NR 9.9%
	<b>DORA THE EXPLORER - RHYMES AND RIDDLES</b> WARNER HOME VIDEO (20)	Animated	2003 NR 12.9%
	<b>PIGLET'S BIG MOVIE</b> BULEVA VISTA WEST (ENTERTAINMENT 310)	Animated	2003 PG 24.9%
21	<b>KIM POSSIBLE: THE SECRET FILES</b> WARNER HOME VIDEO (20)	Animated	2003 NR 19.9%

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail.  
◆ RIAA gold certification for a minimum of 125,000 units or a dollar volume of \$1 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million suggested retail for nontheatrical sales. ▲ RIAA platinum certification for a minimum sales of 250,000 units or a dollar volume of \$1.5 million or rated for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical sales. © 2003 VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

Billboard <b>TOP DVD RENTALS</b> <small>1 wk.</small>		
TITLE	<small>No. Video Rentals in Week of</small>	<small>Principal</small>
1. <b>THE MONUMENTS MEN</b> (PG-13)	10,000	Rob Williams
2. <b>THE MONUMENTS MEN</b> (PG-13)	10,000	Rob Williams
3. <b>THE MONUMENTS MEN</b> (PG-13)	10,000	Rob Williams
4. <b>THE MONUMENTS MEN</b> (PG-13)	10,000	Rob Williams
5. <b>THE MONUMENTS MEN</b> (PG-13)	10,000	Rob Williams
6. <b>THE MONUMENTS MEN</b> (PG-13)	10,000	Rob Williams
7. <b>THE MONUMENTS MEN</b> (PG-13)	10,000	Rob Williams
8. <b>THE MONUMENTS MEN</b> (PG-13)	10,000	Rob Williams
9. <b>THE MONUMENTS MEN</b> (PG-13)	10,000	Rob Williams
10. <b>THE MONUMENTS MEN</b> (PG-13)	10,000	Rob Williams

DATE	DESCRIPTION	PERFORMERS	STATUS
	NUMBER 1	1 Week At Number 1	

		<b>2 DADDY DAY FURIOUS</b> DADDY DAY FURIOUS (PG) (2005)	Paul Walker Tyrese	PG
2		<b>2 FAST 2 FURY CARE</b> 2 FAST 2 FURY CARE (PG) (2005)	Adam Murphy	PG
1		<b>ANGER MANAGEMENT</b> ANGER MANAGEMENT (PG) (2003)	Adam Sandler Jack Nicholson	PG
		<b>DREAMCATCHER</b> DREAMCATCHER (PG) (2001)	Morgan Freeman Dustin Diamond	R
		<b>BOAT TRIP</b> BOAT TRIP (PG) (2003)	Cobie Smulders Dustin Diamond	R
3		<b>3 HOLE</b> 3 HOLE (PG) (2001)	Sara Liden Kurtis Sturnick	PG
4		<b>4 CORE</b> 4 CORE (PG) (2003)	Willay Swartz Auryn Eckhart	PG
5		<b>IDENTITY</b> IDENTITY (PG) (2003)	John Cusack Ray Liotta	R
6		<b>A MAN JAPAY</b> A MAN JAPAY (PG) (2003)	Vin Diesel	R
		<b>BEND IT LIKE BECKHAM</b> BEND IT LIKE BECKHAM (PG) (2003)	Paquin Napier	PG

Billboard® TOP VHS RENTALS	
TITLE	Released
1. <i>Top Gun</i>	May 19, 1986
2. <i>Star Wars</i>	May 21, 1977
3. <i>Star Wars: The Empire Strikes Back</i>	May 21, 1978
4. <i>Star Wars: The Force Awakens</i>	Dec. 18, 2015
5. <i>Star Wars: The Phantom Menace</i>	May 21, 1999
6. <i>Star Wars: Return of the Jedi</i>	May 21, 1983
7. <i>Star Wars: The Clone Wars</i>	Dec. 18, 2002
8. <i>Star Wars: The Last Jedi</i>	Dec. 15, 2017
9. <i>Star Wars: The Rise of Skywalker</i>	Dec. 21, 2019
10. <i>Star Wars: The Mandalorian</i>	Dec. 18, 2019

LAST	TITLE	ENTRANT	SS/NTILES	Perlinners
	LABEL/DISTRIBUTING LABEL & NUMBER			
	NUMBER 1		1 Week At Number 1	

1	2 FAST 2 FURIOUS THE FAST AND THE FURIOUS	Paul Walker Vin Diesel	PG
2	DREAMCATCHER DREAMCATCHER	Morgan Freeman Robert De Niro	R
2	DADDY DAY CARE DADDY DAY CARE	Robert Williams Sandy Murphy	R
3	ANGER MANAGEMENT ANGER MANAGEMENT	Adam Sandler Jack Nicholson	R
3	HOLES HOLES	Sara Laffel Thomas Haden Church	PG
3	BOAT TRIP BOAT TRIP	Cuba Gooding, Jr. Farmer Nader	R
3	BEND IT LIKE BECKHAM BEND IT LIKE BECKHAM	Farmer Nader Farmer Nader	R
4	CORE CORE	Hillary Swank Anton Eickholt	PG
5	A MAN APART A MAN APART	Van Dessel Van Dessel	R
6	IDENTITY IDENTITY	John Cusack Lia Lippa	R

[illegible]

REQUEST FOR PROPOSAL FOR PURCHASE OF THE ASSETS OF  
STRICTLY RHYTHM RECORDS, LLC, DEBTOR IN BANKRUPTCY.

October 15, 2003

Section 1 - Introduction

1.1 Description

Strictly Rhythm Records, Inc. was founded on May 1, 1989 in New York City by Mark Finkelstein and Gladys Pinsky. Rhythm Inc. has produced and marketed a variety of recordings, namely Strictly Rhythm and Groovious Music ("Groovious"). The label was created to manufacture, distribute, market and promote 12" vinyl records to deejays around the world. In June of 1991, Strictly Rhythm Records, Inc. released its first album "At the Interiors of 1993, the Strictly Rhythm Records, Inc. launched rap label that was Records. At the end of 1993, Strictly Rhythm Records, Inc. launched Groovious On Records with George Moric as head of Artists and Repertoire ("A&R"). During the summer of 1996, Strictly Rhythm Records, Inc. took over Groovious and appointed its founder, Michael McDevitt, Vice President of A&R. Through the years, Strictly Rhythm Records, Inc. and its affiliates have had over 1000 releases.

On November 22, 2000, Strictly Rhythm Records, Inc. entered into a joint venture with Warner Music Group Inc. ("Warner") for the distribution of dance music. This joint venture led to the formation of a new limited liability company, named Strictly Rhythm Records, LLC ("the Debtor"). Strictly Rhythm Records, Inc. and The Rhythm Method, Inc., an affiliate of Warner, each own a 50% membership interest in the Debtor. Strictly Rhythm Records, Inc. transferred substantially all of its rights and interests in its repertoire of recordings to the Debtor.

The Debtor has been one of the most internationally-dominant forces in the dance music industry. SRR generally specialized in U.S. "house and garage" genres of dance music while Groovious generally specialized in "hardcore-house and trance" genres of dance music. In 1996, SRR was voted "Best Independent Label" at the International Dance Awards in Miami. At the Winter Music Conference in Miami—the most important dance convention in the world—SRR won the award for "best dance label" for six years from 1992 - 1997. Groovious won the same award thereafter for four years from 1998 - 2001. In the 2002 year-end edition of Billboard, SRR was rated the number one dance label while Groovious was rated the number one dance imprint—this despite having virtually no releases in the second half of that year.

The Debtor's most successful artists under the SRR label have been: Reel 2 Real; Ultra Nate; The Wamdas; Project, Planet Soul; Barbara Tucker; Roger Sanchez; Eric Morillo; Armand Van Helden; DJ Marea; Little Louie Vega; Todd Terry; Kenny "Dope" Gonzalez; and Josh Wink. For example, Reel 2 Real gained worldwide fame with his 1993 hit "I Like to Move It." Reel 2 Real's "Move It" album did well on the charts and produced four hit singles in Britain. This single also achieved platinum status in Holland, and gold status in the UK, Germany, France, and Australia. Ultra Nate also had significant success throughout Europe. Ultra Nate's breakthrough album was "Situation Critical" in 1998. Ultra Nate's first single "Tree" was one of the top 10 viral singles in Europe. In 2001, Ultra Nate also released the album "Stranger Than Fiction" on the Debtor's label. In 1990, Roger Sanchez ("Sanchez") released his first hit single "Love Dancer" under the Ultra Nate label. Underpinning for his remaining albums and production of underground house music, Sanchez was nominated in 1999 for a Grammy Award for Remixer of the Year.

The Debtor's most successful artists under the Groovious label have been The Vengaboys; Darude; Fragma; and Reel 2 Real. Finland's Darude has been an international success. Darude's single, "Sandstorm," was a top 40 hit in the United States.

The Debtor's business philosophy was to acquire publishing rights as well as master rights in virtually all of its contracts with the artists, producers and writers it signed. The Debtor's publishing companies are Jessica Michael Music (JMM), Connor Ryan Music (BML), Strictly Rhythm Publishing (SRP), and New York House Music (NYHM). These companies have an interest in such hits as "I Like to Move It" by Reel 2 Real, "Tree" by Ultra Nate, "King Of My Castle" by The Wamdas Project, and "Higher State of Consciousness" by Wink.

The Trustee (as defined below) believes that the Debtor's catalogue has substantial value because its masters and master's licenses' royalties will continue to be compiled and sampled.

1.2 Sales History<sup>1</sup>

The total gross revenue for the Debtor during the tenure of Strictly Rhythm Records, Inc.'s joint venture with Warner (i.e., during the period of November 2000 - December 2002) for the major assets within the catalogue were \$1,259,000, which are broken down as follows:

Publishing Royalties - \$1,920,000

Master Record Royalties - \$2,569,000

Finished Goods - \$87,000.

1.3 Bankruptcy Proceeding

On December 9, 2002, a bankruptcy petition was filed by the Debtor under chapter 7 of title 11 of the United States Code, 11 U.S.C. § 101 et seq. ("United States Bankruptcy Code"). John S. Pereira was appointed trustee (the "Trustee") on December 10, 2002. Under the United States Bankruptcy Code, the Trustee has been authorized to operate the business of the Debtor. By an order signed by the Bankruptcy Court on January 27, 2003, the Trustee was authorized to enter into, and has entered into, a distribution and manufacturing agreement (the "Agreement") with Alternative Distribution Partners ("ADP"). Under the terms of the Agreement, ADP has agreed to manufacture, market, distribute, and distribute sales with respect to 128 titles of the Debtor for a period of 18 months, through the period ending December 31, 2003.

1.4 Definitions

The term "Request for Proposal" or "RFP" means a solicitation of proposals for the purchase of the Debtor's assets.

The term "Trustee" shall refer to John S. Pereira, Esq., the Trustee in the Debtor's Bankruptcy Proceeding.

The term "LeBoeuf" shall refer to LeBoeuf, Lamb, Greene & MacRae, LLP, special counsel to the Trustee in the Debtor's Bankruptcy Proceeding.

The term "RFP" means any firm(s), organization(s), individual(s) or other entity(ies) submitting a proposal in response to this RFP.

Section 2 - Instructions and Conditions

2.1 Rights Reserved

The Trustee reserves the right, prior to acceptance of any proposal, to negotiate any and all elements of proposals submitted in response to this RFP.

The Trustee reserves the right to amend or supplement this RFP, giving equal information and cooperation to all potential Bidders. In the event that it becomes necessary to revise any part of this RFP or of additional information is necessary to enable the Bidder to make an adequate interpretation of this RFP, a supplement to the RFP will be provided to each Bidder. Amendments to the RFP may be issued at any time prior to the time set for receipt of proposals. The Bidders are required to acknowledge receipt of any amendments by submitting a signed copy of each amendment issued.

The Trustee reserves the right, solely in his discretion, without having or disclosing the reasons therefor, at any time and in any respect, to reject any or all Bidders, to reject any or all proposals, and to waive any minor informality or irregularity in any proposal. The Trustee further reserves the right to reject any proposal if an investigation of the Bidder indicates that such Bidder is not properly qualified to carry out the obligations of the Purchase and Agreements (as defined below).

The Trustee reserves the right to reject any bids that are not all cash. In addition, the person or entity that submits the accepted bid (the "Accepted Bid") must post a cash deposit (the "Deposit") in the amount of 10% of the Accepted Bid.

The Trustee further reserves the right to confer upon the Bidder whose bid is accepted by the Trustee (the "Accepted Bidder"), even if not ultimately approved by the Bankruptcy Court appropriate bid protection in the form of minimum incremental bids and a "break-up" fee.

This RFP does not commit the Trustee to accept a proposal by any Bidder, or to pay any costs incurred in preparation of the proposal, presentations and negotiations in response to this RFP.

2.2 Requests for Information

Copies of this RFP can be obtained from LeBoeuf. The due diligence period begins October 20, 2003. A copy of the RFP, SRR's books and records, and any other relevant documents will be made available for review during the due diligence period at the offices of LeBoeuf.

LeBoeuf, Lamb, Greene & MacRae, LLP  
Attn: John P. Campo, Esq.  
125 West 55th Street  
New York, NY 10019  
Phone: 212-424-8000  
Fax: 212-424-8500

LeBoeuf shall be the sole point of contact for purposes of information concerning this RFP. The Trustee reserves the right to issue addenda if required. All questions and inquiries shall be submitted to LeBoeuf at the above address.

2.3 Submission of Proposals

Respondents must submit one original and four (4) copies of the proposals. All proposals, including all copies, shall be delivered to LeBoeuf by hand, U.S. Mail, or overnight delivery so as to be received by no later than 5:00 p.m. EST, November 17, 2003, and shall be addressed to the contact person listed in Section 2.2. The proposal must be signed by a duly authorized representative of the firm(s), organization(s), individual(s) or other entity(ies) submitting the proposal. The signature shall include the Title of the individual signing the proposal.

Proposals may be submitted for this purchase of all, or only either, of the publishing rights and the master rights part of the Debtor's catalogue. If a proposal is only for a part of the catalogue, such part should be clearly indicated in the proposal.

All proposals submitted shall become the property of the Trustee. Any Bidder who submits a proposal in response to this RFP shall be deemed to have agreed to comply with all terms and conditions of this RFP. Negligence on the part of the Bidder in preparing the proposal confers no right of withdrawal after the time fixed for the submission of proposals.

A Bidder may modify or withdraw an offer in writing at any time prior to the deadline for submission of proposals. Any withdrawal or modification of an offer must be signed by the individual who signed the initial proposal submitted.

Bidders must inform information regarding their financial qualifications in terms of recent financial information, both current and historical, and/or any other information reasonably requested by LeBoeuf. LeBoeuf will qualify Bidders for continuing with the sales process.

LeBoeuf will confirm receipt of any proposal if requested.

2.4 Assets to be Sold

The assets of the Debtor, which consist of the catalogue of rights in particular artists, recordings, publications, and licenses, as set forth on the Debtor's schedules of assets filed with the Bankruptcy Court, and/or as may be supplemented in the due diligence phase of this RFP Process (the "Assets"), shall be sold free and clear of all claims, liens, and encumbrances in consideration for the payment of the purchase price.

Section 3 - Proposal Content and Acceptance

3.1 Introduction

The Trustee reserves the right to include the selected proposal, or parts thereof, in the final contract for the purchase of the Assets (the "Purchase and Sale Agreement").

3.2 Collusive or Sham Proposals

Any proposal deemed to be collusive or a sham proposal will be rejected. Your authorized signature of the proposal assures that such proposal is genuine and is not a collusive or sham proposal.

3.3 Bidder Due Diligence

The Bidder shall provide for itself as to all conditions and circumstances having relationships to the proposal, and become informed about the Debtor's assets for sale. Failure on the part of any Bidder to make such examination and become informed shall not constitute grounds for declaration of not understanding the conditions with respect to making its proposal.

3.4 Confidential or Proprietary Information

If a Bidder believes that parts of a proposal are confidential, then the Bidder must so specify. The Bidder must submit in writing specific, detailed reasons, including any relevant legal authority, stating why the Bidder believes the material is confidential, and general claims as to confidentiality will not be accepted. The Trustee will be the sole judge as to whether a claim is generally and/or vague in nature. All proposals or parts of proposals which are not designated as confidential will be automatically considered public information after the proposal is accepted.

3.5 Acceptance

Any proposal received shall be considered an offer, which may be accepted based on initial submission without discussions or negotiations. Proposals must include a written statement that "the bid is firm and will not be withdrawn for a period of thirty (30) days." The Accepted Bidder must post the Deposit immediately upon acceptance of the bid by the Debtor.

The Bidder providing the Accepted Bid will be notified in writing by facsimile and mail.

Any acceptance of a bid by the Trustee shall be subject to higher or better bids and approval by the Bankruptcy Court. In the event that the Accepted Bidder is not approved by the Bankruptcy Court, the Trustee will return to each Bidder its Deposit, together with any break-up fee that may be due.

Any acceptance of an Accepted Bidder is further conditioned upon the Accepted Bidder's commitment to enter into a mutually-agreeable Purchase and Sale Agreement by no later than November 24, 2003, with a closing to occur on or before December 31, 2003, with time of the essence as to the Accepted Bidder's obligation to close.

3.6 Governing Law

The RFP shall be governed by, and its terms construed, in accordance with the laws of the State of New York. The laws of New York shall govern any contract for the purchase of the Debtor's Assets. Any contract for the purchase of the Debtor's Assets should become effective upon its approval by the Bankruptcy Court with jurisdiction over the Debtor's bankruptcy case.

<sup>1</sup> The sales information included herein is being provided for information purposes only, and represents the best available information that the Trustee has at this time. The Trustee does not warrant or represent that the information is complete, accurate, or that it will be available during the due diligence process, as set forth in Section 2.2 herein.



Jacques Brel:  
still causing  
controversy,  
25 years after  
his death



UNITED KINGDOM / EUROPE / ASIA / AUSTRALIA / AFRICA / CANADA

BPI's Peter  
Jamieson is  
'cautiously  
optimistic'  
about EU  
directive



## 'Fiesta' Finally Gives Pavlo Cause For Celebration

BY LARRY LeBLANC

TORONTO—Canadian guitarist Pavlo can quote sales of R. Kelly's new Jive compilation, "The R. in R&B Collection Volume I."

"I made \$6,000 U.S. [in mechanicals] on the first week of its release," the 34-year-old says. "That's unbelievable for a musician like me, playing a niche type of music."

After two years of legal wrangling, Pavlo finalized a settlement Sept. 11 with R. Kelly Publishing and Zomba Song for an unauthorized sample of his song "Fantasia" on Kelly's 2000 hit "Fiesta."

Under the agreement, R. Kelly Publishing and Zomba Song admitted to using Pavlo's song without prior consent.

The track was produced by Tone and Poke and originally appeared on the Jive album "TP-2.com," "Fiesta," which hit No. 6 on The Billboard Hot 100 in 2000, is on the

current Kelly compilation.

Under the settlement, Pavlo and his publishing company, H&J Entertainment, will hold a 25% interest in the "new" composition, as well as the copyright.

"Our estimation is that his share is worth \$250,000 [U.S.]," Pavlo's Toronto-based lawyer, Craig Parks, says. "He received \$125,000 on completion of the agreement."

Representatives for Zomba and R. Kelly Publishing declined to comment.

### 'A DIRECT LIFT'

Pavlo originally heard Kelly's "Fiesta" hit on his car radio three years ago. "The first thing I heard was my sample," he recalls.

"I knew immediately it was mine. Before I told anybody, I went to two studios in Toronto and put the two samples—his and mine—side

(Continued on page 60)

## Wagner Remixed

### Compositions Get New Musical Settings

BY HOWELL LLEWELLYN

MADRID—An idea hatched in Havana four years ago has grown into a bold project that is taking the music of German classical composer Richard Wagner into some startling new settings.

Hamburg-based music/film production company Gateway4M is putting together what it intends to be a 12-CD series, helmed by record producer Ben Lierhouse.

Each disc will feature Wagner compositions performed in the style of a different country or genre, featuring relevant guest musicians.

Germany-born Lierhouse is a Hamburg resident whose American mother is a classical violinist. He says he conceived the idea in Cuba.

Speaking in Madrid during a promotional visit, Lierhouse explains: "I was recording the Matanzas Symphonic Orchestra in Havana in 1999, and I played them one of my favorite

Wagner recordings.

"We were all listening in a kind of reverential way, when surprisingly a percussionist not connected to the orchestra joined in. It was splendid—even the Cuban classical musicians were astonished at how well it worked."

Lierhouse says he was convinced that the "heaviness" of Wagner could twin with the "lightness" of Cuban music. On his return to Europe, he sought musicians to work on the project, backed by Gateway4M. Among them was Amsterdam-based Cuban pianist Ramón Valle.

"We wanted to explore and break structures," says Valle, who studied classical music in Havana from age 14. "But we made sure not to lose the essence of Wagner."

The project, titled "Parsifal Goes La Habana," was recorded in Havana's Abdala Studios. Credited to the Ben Lierhouse Project, it features Gateway4M's own orchestra, comprising international musicians who study classical music at a Hamburg conservatory.

(Continued on page 60)

## Oz Concert Promoters Upbeat Despite JEL's Woes

BY CHRISTIE ELIJZER

SYDNEY—The recent decision by one of Australia's leading concert promoters to go into administration has sent tremors throughout the country's live music business.

Sydney-based Jacobsen Entertainment Ltd. (JEL) announced Sept. 30 that it was calling in administrators KordaMentha to run the company (Billboard Bulletin, Oct. 1), having built up debts of \$8 million Australian (\$5.6 million).

Executive director Michael Jacobsen said the move was part of a plan to "work through the current period for the ultimate benefit of shareholders, creditors, employees and business associates."

At an Oct. 7 creditors meeting, Jacobsen said the company was looking to trade its way out of its difficulties and was seeking fresh investment from the U.S.

One of JEL's major recent losses resulted from Bruce Springsteen & The E Street Band's tour in March.

JEL chairman Kevin Jacobsen has blamed a \$1.7 million Australian (\$1.2 million) loss

from that tour on bad weather, the invasion of Iraq—which coincided with the tour's opening—and a bomb scare at the first date.

Sources at other promoters also suggest that fans balked at paying \$150 Australian (\$104) advance for the Springsteen dates.

The failure of a 2002 Australian production of the musical "The Witches of Eastwick" added to JEL's problems.

Shares in the publicly held company were suspended Sept. 15 by the Australian Stock Exchange at \$0.21 Australian (\$0.15). They had traded in 2002 at \$1 Australian (\$5.70).

The company's woes have focused industry attention on the relatively thin profit margins within which Australian promoters have to work.

Michael Gudinski, managing director of Melbourne-based Frontier Touring Co., calls Australia's touring business "the laughing stock of the world."

"There are four times too many promoters here," he says, "and overseas agents are having

(Continued on page 60)



GUDINSKI: WE HAVE TOO MANY PROMOTERS



## Billboard

## EUROCHART

Eurocharts are compiled by *Billboard* from the national singles and album sales charts of 18 European countries

WEEK	1997	1998
1	1	1
2	2	2
3	3	3
4	4	4
5	5	5
6	6	6
7	7	7
8	8	8
9	9	9
10	10	10
11	11	11
12	12	12
13	13	13
14	14	14
15	15	15
16	16	16
17	17	17
18	18	18
19	19	19
20	20	20
21	21	21
22	22	22
23	23	23
24	24	24
25	25	25
26	26	26
27	27	27
28	28	28
29	29	29
30	30	30
31	31	31
32	32	32
33	33	33
34	34	34
35	35	35
36	36	36
37	37	37
38	38	38
39	39	39
40	40	40
41	41	41
42	42	42
43	43	43
44	44	44
45	45	45
46	46	46
47	47	47
48	48	48
49	49	49
50	50	50

## THE NETHERLANDS

WEEK	1997	1998
1	1	1
2	2	2
3	3	3
4	4	4
5	5	5
6	6	6
7	7	7
8	8	8
9	9	9
10	10	10
11	11	11
12	12	12
13	13	13
14	14	14
15	15	15
16	16	16
17	17	17
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40	40	40
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43	43	43
44	44	44
45	45	45
46	46	46
47	47	47
48	48	48
49	49	49
50	50	50

## SWEDEN

WEEK	1997	1998
1	1	1
2	2	2
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4	4	4
5	5	5
6	6	6
7	7	7
8	8	8
9	9	9
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11	11	11
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38	38	38
39	39	39
40	40	40
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43	43	43
44	44	44
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46	46	46
47	47	47
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49	49	49
50	50	50

## DENMARK

WEEK	1997	1998
1	1	1
2	2	2
3	3	3
4	4	4
5	5	5
6	6	6
7	7	7
8	8	8
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47	47	47
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49	49	49
50	50	50

## COMMON CURRENCY

A weekly scorecard of albums simultaneously topping top 10 charts in three or more leading world markets

Reprints: owner: B.M.G., EMI, Independent, Sany, Universal, Warner

ARTIST	USA	UK	UK	GER	FRA	CAN	SPN	AUS	ITA	OTH
DIDO Life for Rent (R)	4	1	1	1	1	2	10	1	2	2
R. KELLY The R in R&B Collection Volume 1	8	5								
MUSE Absolution (W)					5				8	9
NICKELBACK The Long Road (R)	10			7	1	1	10			
ELVIS PRESLEY 2nd to None (R)		3	4	3				3	4	
STING Secret Love (R)	6			6	7	4				3
ROBBIE WILLIAMS Lovers on the Run (W)				2	2					3

## NORWAY

WEEK	1997	1998
1	1	1
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4	4	4
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7	7	7
8	8	8
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## NEW ZEALAND

WEEK	1997	1998
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## PORTUGAL

WEEK	1997	1998
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## ARGENTINA

WEEK	1997	1998
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## Unreleased Tracks Spark Brel Row

The release of "Infiniment" (Barclay/Universal), a compilation of the



# DVD/CD Proves Band Can

## Release Marks Milestone For German Space Rockers

BY GARY SMITH

MARSEILLES, France—The Nov. 24 international release of "Can DVD" will mark the 35th anniversary of a band whose influence on contemporary music has hit a new high.

The early 1980s post-punk era in Europe saw widespread name-checking for Can, which formed in 1968 in Cologne, Germany. The band was a pioneer in electronic music.

Such new talent as U.S. outfit LCD Soundsystem (DFA) and French act Colder (Output Records) bears the stamp of Can's trademark approach.

The double-DVD/single audio CD will be released jointly by EMI-owned U.K. label Mute Records and the band's own Spoon Records. It will be available globally through EMI.

The DVD package is a mix of previous releases and new material compiled by Peter Przygodda.

A longtime film editor for German director Wim Wenders, Przygodda has been a Can collaborator since the group's earliest days.

"The process of editing the material was a bit like stepping into a time machine, with moments of my life popping up constantly,"



SCHMIDT HELPED REMIX IN SURROUND 5.1

Przygodda says.

The new material on the DVD includes recent band interviews, plus Przygodda's film portrait of the group, "Can Notes."

The DVD also includes a 1999 documentary directed by German filmmakers Rudi Dolezal and Hannes Rossacher, a 1972 concert film and three Can tracks remixed in surround 5.1 by band members Irmin Schmidt, Holgar Czukek and Jackie Liebezelt.

A separate audio CD compiles new and previously released solo material by all four members.

The DVD celebrates a group whose members' solo work is ongoing and

a tribute to Can guitarist Michael Karoli, who died in September 2001.

Keyboardist Schmidt chose "Half Past One" from 1992 Can release "Cumbium 2" (Spoon Records) for a surround 5.1 remix.

"The track features a lot of Michael," he says. "On it he plays violin, several guitars. I believe it's the only track where we multi-tracked his voice."

Although happy with the results, Schmidt has some reservations about the 5.1 process. "The track was originally composed for stereo," he says, "so in some ways the original idea is compromised. I would prefer to compose pieces specifically for 5.1."

The set will be released Nov. 18 in North America. New York-based Mute North America director of marketing Jeanne Klinef says, "We will target indie, adult and chain accounts that have strong sales of Mute product, Can catalog and DVDs."

"We will be attempting to use the DVD to connect with people who have heard of Can and understand their contribution to modern music but who don't have any [of their recordings]."

# NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF



LANGE

EMI Music Germany president Udo Lange has left the company. Lange, who assumed the post last year, tells *Billboard* he has no immediate plans. Lange's exit was announced in an Oct. 13 statement by EMI Music Continental Europe chairman/CEO Emmanuel de Buretel. Industry insiders say the move was unexpected. Lange is replaced by Niel Van Hoof, who takes the title of managing director for Germany and retains his post as managing director of EMI in the Netherlands. He will be based in Cologne and Hilversum. **WOLFGANG SPHAR**

The British Phonographic Industry expects the European Union Copyright Directive to be incorporated into British law Oct. 31. In a letter to members, the labels body's executive chairman, Peter Jamieson, says: "Our initial reaction is one of relief that the waiting period is finally over—together with a cautious optimism that, with a clear legal framework, the music business will be able to move forward more confidently to embrace the many new technological opportunities." The BPI's Rights Committee will shortly issue a detailed assessment of the legislation, which the government published Oct. 3.

JULIANA KORANTING

Universal Music Publishing (UMP) will close its Belgian office Jan. 1, 2004. All Belgian publishing activities will be transferred to the Netherlands, to be supervised by UMP Netherlands managing director Kees van der Hoeven. Hilversum-based van der Hoeven reports to UMP U.K. managing director/VP of European publishing Paul Connolly. The move is part of Universal's push to cut costs by consolidating publishing units in smaller countries into larger operations. "Having a publisher close to the local talent is better," Universal Music Belgium managing director Dirk De Cleinpeleer says, "but we're facing the economic reality where a drop in revenue leads to drastic decisions like this one." UMP Belgium launched in 1998 and is headed by GM Luc Standaert. He will exit Universal at year's end.

MARC MAES



LIERRHOUSE: ASTONISHED

## Wagner

Continued from page 57

The success of the initial recordings led Lierrhouse and Gateway4M to expand the concept. A further 11 musical journeys have been mapped out, and two of them have been recorded.

The completed albums are "Tristan Meets Isolde in Harlem," where Wagner's music is blended with blues, soul and gospel styles, and "Siegfried's Ode in Sevilla." For the latter, the 80-strong Gateway Orchestra plays in the framework of

traditional Spanish musical genres.

The "Harlem" album features jazz/R&B vocalist Randy Crawford, while guests on the "Sevilla" album include flamenco guitarist Gerardo Núñez, saxophonist Bobby Martinez and pianist Pepe Rivero. An as-yet-untilled fourth album will tackle Brazilian styles.

"Parsifal Goes to Havana" was initially released in February in the Germany/Switzerland/Austria region through Warner Strategic Marketing. A Japanese release on King Records followed in August. Spain was next, with a Sept. 1 release through Nuevos Medios. A companion DVD is due in late November through the same label

partners. Gateway4M plans a DVD for each release in the series.

Gateway4M GM Peter Will says, "We are in negotiations in the U.S., the U.K. and other countries for release of the Cuba CD. We expect to release the two that have been recorded in New York and in Spain [internationally] in February."

Although he declines to give total sales figures to date, Will says, "We are pleased with the sales response so far, especially through e-sales."

Javier López, music manager at retailer FNAC's central Madrid outlet, says the store sold out of "Havana" twice within the first three weeks of release.

Lierrhouse says, "We have been

astonished by the reaction [in Spain], with several repeated TV and radio interviews. We are having talks about performing concerts next spring."

The only people who might object to the project, Lierrhouse insists, are diehard Wagner fans.

Wagner's reputation has long been tainted by the composer's published anti-Semitic views and the appropriation of his music by the Nazis in the 1930s and 1940s. "There are Wagner cults that see him like saints," Lierrhouse says, "and the past link with Nazism can't be ignored. Some must be shocked by 'Parsifal'... black people playing Wagner!"

## Concerts

Continued from page 57

ing a field day pushing up fees."

Meanwhile, Paul Dainty, managing director of Melbourne Dainty Digital Entertainment (DCE), insists that the market is on an upswing.

DCE promoted the Rolling Stones' Australian dates in March, with top ticket prices of \$500 Australian (\$345).

Despite JEL's problems, promot-

ers report that the summer circuit, which runs from November to March, is filling up.

"Numbers were down in the Northern Hemisphere, so [acts] are making it up here," explains Don Elford, business development manager at the Sydney Superdome.

A rise in exchange value of the Australian dollar to 70 cents U.S. in recent months has also made touring Down Under more attractive to many superstar acts. Prince, Metallica, Robbie Williams, Neil Young, Fleetwood Mac and Christina Aguilera have all been tempted into returning.

## Pavlo

Continued from page 57

by side," Pavlo says. "It was a direct lift."

In 2001, Pavlo hired a Los Angeles law firm to seek a settlement. That was unsuccessful, and in December 2002, he began working with Parks.

During the past five years, Pavlo has independently released four albums in Canada on his Sleeping Giant Music label, distributed in Canada by Distribution Fusion III in Montreal.

He describes his original songs as "Mediterranean music." It is a style that combines flamenco, Latin and classical guitar influences with Greek *boutzouki* playing.

"Fantasia" first appeared on the 1998 "Pavlo" album and was reprinted in a live version on the guitarist's 1999 album, also called "Fantasia." The two instrumental albums have each shipped 75,000 units, primarily in Canada, according to the label.

Pavlo's 2002 album, "I Feel Love Again," has shipped 15,000 units. He also recently released a seasonal recording, "Frostbite."

Born Pavlo Simitkidis to Greek parents in Toronto, the guitarist got his start performing in local Greek clubs around Toronto's Danforth Avenue.

Today, booked by Toronto-based Live Tour Artists, Pavlo averages 100 to 150 performances annually throughout North America.

"I took my niche and I went with it," Pavlo says. "In the beginning, I had two people at my shows. But I've worked at this for many years, and I generally play 1,000- to 2,000-seaters."

Pavlo plans to film a DVD in Greece with the settlement funds.



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# iTunes

Continued from page 3

services next year. That anticipates a market for digital downloads of slightly more than \$100 million in 2004—a figure in line with projections made earlier this year by Jupiter Research.

The remainder of the Windows-based download market could be split among as many as 10 service providers, including MusicMatch, AOL and Rhapsody, according to Munster.

## BULLISH EXPECTATIONS

The recording industry views the rollout of such digital services as a key component to slowing unauthorized file sharing on peer-to-peer (P2P) networks.

"We are at a tipping point," EMI Group executive VP John Rose says. "This will start a migration into a legitimate world."

Paul David, executive VP for planning and business development at Warner Music, adds, "What we're hoping is that the huge success Apple has seen in the Mac world—which is a small percentage of the total home computer owner base—is translated into the success of the PC version."

Apple outlined bullish expectations for its downloads business in its star-studded introduction of the new iTunes Music Store for Windows service Oct. 16.

In front of a packed house at San Francisco's Moscone Center, Apple CEO Steve Jobs said that the company plans to sell in excess of 100 million downloads by April.

Jobs said: "We set a goal of selling a million songs in the first six months—we did it in the first week. We set a goal of selling 10 million songs in the first six months—we did that in the first four months."

"Today we are going to raise the bar again: We want to sell 100 million songs in the first year. Not the first year starting in 2005, but from when we launched iTunes—so by April 28, 2004."

Apple expects to sell 30 million downloads through the Mac version of iTunes by the end of this year.

Jobs' comments at the launch event were accompanied by live and remote appearances by Mick Jagger, Bono, Dr. Dre and Sarah McLachlan.

The rollout of such services as iTunes and Napster comes at a time when the

# Pepsi Gives Away Downloads

NEW YORK—Pepsi has a new affiliation with a hot, rising music star. But this time, Apple Computer's iTunes is showing aside the likes of Britney Spears and Beyoncé.

The soft-drink giant plans to give away 100 million downloads from iTunes next year and plug the service in a Super Bowl commercial.

The relationship between Pepsi and Apple—the brainchild of Interscope chief executive Jimmy Iovine—is an effort to drive consumer interest in the iTunes service, which is now available for Windows-based computers.

The offer kicks off Feb. 1, 2004, with the Super Bowl, and will run until March 31, 2004. Apple famously introduced its Macintosh computer years ago with a Super Bowl ad in 1984.

Special codes that can be used to redeem a free track through iTunes will be contained in bottle caps of 20-ounce and 1-liter bottles of Pepsi, Diet Pepsi and Sierra Mist.

In all, 300 million Pepsi bottles will be wrapped with special iTunes packaging. Only 100 million bottles will contain redeemable codes.

"This historic promotion to legally give away 100 million free songs will go down in history as ignoring the legal download market," Apple CEO Steve Jobs said in a statement.

Pepsi reportedly will pay Apple for each of the songs downloaded during the promotion.

The deal is the latest move by Pepsi to use music to help craft its brand image.

The company currently sponsors the program "Pepsi Street" on the WB TV network—a weekly show that features performances from popular recording artists.

Last year, Pepsi entered a broad-based marketing alliance with Sony Music Entertainment to promote its artists.

BRIAN GARRITY and MELINDA NEWMAN

music industry has unauthorized download sites under legal fire.

Recent studies by Nielsen Netratings and Raleigh, N.C.-based Music Forecasting Inc. suggest that traffic on P2P services is declining in the face of industry lawsuits against consumers.

Adding to the decline is an apparent growing frustration with the user experience associated with downloading through such sites as Kazaa.

NetRatings reports that between June 20 and Sept. 21, Kazaa traffic fell 41% from 6.5 million unique weekly users to 3.8 million unique weekly users.

Industry research also indicates that a growing number of consumers are expressing a willingness to buy music if they have user-friendly options.

Napster president Michael Bebel, the former head of Pressplay, says that converting consumers accustomed to free music into paying customers is the biggest challenge facing digital services.

The hurdle is getting to the broader mass market and getting people comfortable with putting a credit card down and buying something," he says.

Munster estimates that Napster and iTunes for PC initially will mimic the launch of iTunes for the Mac. During its first six months, the latter service sold 4.5 million tracks; to date, that number has reached 13 million.

The PC market has significantly greater potential. At the end of 2002, the Windows platform held nearly 94% of the worldwide desktop computer market, according to research firm IDC. Apple's share was just under 3%.

However, label executives and the service providers are hesitant to quan-

tify their gains from the new services.

"We have high expectations for the growth and development of legitimate services in the Windows environment," one major-label source at the corporate level says.

"Having said that, I don't think you can do a simple calculation of, if this portion of the Apple community responded to iTunes platform, then the same proportion of the Windows community will respond to the legitimate services."

Bebel expects strong demand.

"The opportunity is very large," he says of the Windows market. "I don't think it will be as much of an overnight phenomenon [as on the Mac]. But I think that because of the vast number on the PC platform, the numbers will be more and more impressive."

## MORE CONSUMER-FRIENDLY

Thus far, Windows consumers have failed to rally en masse around any service attempting to sell digital music.

Buyers.com chief executive Michael Bebel are already in the market with a la carte download options, but neither service has claimed an iTunes-like consumer response.

RealNetworks' Rhapsody and MusicNet's AOL both sell permanent downloads as part of their subscription services, and each service has about 100,000 subscribers, sources say.

The services sell unlimited access to tethered music for \$9.95 per month, plus the ability to purchase permanent tracks.

Real and MusicNet are expected to launch their own download stores later this year.

Label executives expect adoption of PC-based services to grow now that content selection and usage rights are more consumer-friendly.

Most expect iTunes and Napster to stand out from the rest of the pack, at least in the short term.

The Apple service is expected to benefit from enthusiasm in the PC market for Apple's iPod digital music player and from an aggressive marketing campaign for iPod.

Interest in the iPod is growing. Apple says it has sold more than 1.4 million iPods to date.

In its fiscal fourth quarter ended Sept. 27, the company sold 336,000 iPods—up 11% from the third quarter, when 304,000 units were sold, and up 14% from fourth-quarter 2002, when 140,000 units were sold.

Apple executives say that with the introduction of iTunes for Windows, they expect Windows iPod users to outnumber Mac iPod users.

Apple also expects to benefit from a new distribution alliance with AOL, which will enable its members to link to iTunes through its service. AOL users can register for iTunes without re-entering their credit card information.

## BRAND POWER

Napster, meanwhile, is expected to benefit from the power of its brand.

A U.S. Bancorp Piper Jaffray survey of 200 consumers found that Napster had more than 92% brand awareness among respondents. By contrast, iTunes claimed 30% awareness and Rhapsody had 15% awareness.

Still, there are hurdles to consumer adoption of both services.

estate, which operates as Experience Hendrix LLC, has forged an agreement with Marfan Toys to create a Hendrix collectible figure.

**LITERARY ADVICE:** "American Idol" judge Randy Jackson is penning "What's Up, Dawg? How to Become a Recording Star." The book, to be published by Hyperion in January 2004, will feature Jackson's tips on how to make it in the record industry. Former Rykodisc president George Howard has also entered the book publishing world. "Getting Signed! An Insider's Guide to the Recording Industry" will be in stores Oct. 31 through Berle Press.

Apple has had little experience launching a product for an operating system other than its own.

In the coming weeks, there will be much fretting over whether the iTunes for PC experience is as good as the Mac version.

The service Apple unveiled in San Francisco, however, is identical to the one it offers Mac users.

Jobs, who called iTunes for Windows "the best Windows application ever written," said there should be no distinction between the Mac and Windows experience. Music can be synced between the Mac and PC versions of iTunes.

"We don't have a Mac store and a Windows store. We have one store; it has the same music, the same policies, the same pricing—they are identical," he said.

## CELEBRITY PLAYLISTS

As on the Mac side, individual tracks cost 99 cents and most albums cost less than \$10. Usage rights are the same on both. That includes the ability to make 10 copies of the same playlist. Other services for the PC, including Napster and MusicMatch, enable users to burn up to five copies of the same playlist.

The iTunes store for both Mac and PC features improved search functionality. It now also offers recommendations, as well as celebrity playlists, which will be purchased and shared.

Unknown is just how much consumer affinity for the Apple brand exists in the PC market. However, the service's profile is expected to rise with a new promotion from Pepsi that is giving away 100 million free downloads through iTunes (see story, this page).

Meanwhile, the Napster brand could potentially be a source of confusion in the market, as consumers look for legitimate options in the wake of industry lawsuits against illegal P2P network users. Many may still associate Napster with illegal file sharing.

Further, Phil Leigh, senior analyst with research firm Leigh Digital Media, says that while Napster has brand awareness with teens and young consumers, the Apple brand has greater cachet with the bearers of credit cards.

However, Bebel says he is unconcerned about Napster's former image. He says the company's online and traditional marketing initiatives will focus on getting consumers to sample the service.

Analysts like Munster say that once consumers try the new Napster and realize it is legitimate, they are likely to stick with it.

# The Beat

Continued from page 17

bringing in people who are passionate and can see that we're at a crossroads in the music industry and who can figure out how to carve themselves a path when there is no clear path."

**STUFF:** Sweet Relief Musicians Fund will hold its fourth annual fundraiser Oct. 22 in Los Angeles. Honorees are attorney Fred Davis and industry veteran Steve Rifkin. Sweet Relief helps musicians assistance during

times of crisis, including funds for medical assistance and paying basic living expenses. Among the acts supporting the charity are R.E.M., Madonna and Eminem...

Joshua Todd have been added to the Nov. 15 Los Angeles benefit for Step Up Women's Network sponsored by DKNY and Vanity Fair. Macy Gray, Mark McGrath and Camp Freddy...

performers. Mandy Moore will host. Tickets go on sale Oct. 25.

**WHEELING AND DEALING:** Celine Dion and Coby Cayne are running an online sweepstakes that will award

five grand-prize winners a day of beauty in New York, a Sony studio tour and then a private jet trip to Las Vegas to see Dion's show. Coby Cayne...

Sales Fifth Avenue has teamed up with VH1's Las Vegas Music Foundation to feature various artists in the store's holiday catalog with exclusive products. A portion of the sale of the selected items will go to the VH1 program...

## FOR THE RECORD

The article "Movie Ties In CD/DVD" in the Oct. 11 issue might have read that the soundtrack for "Dirty Dancing" has sold 32 million units worldwide, including 11 million in the U.S., according to BMG.

The article "Streisand Reads New Memoir" in the Oct. 4 issue should have noted that the Humane Society of the United States' Kindred Spirits program was using Barbra Streisand's version of the song "Smile."





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## OPENING KEYNOTE

### CLINT EASTWOOD

Memorable scores and successful soundtracks are hallmarks of Clint Eastwood's films as a director, actor and producer. The director-producer-composer of *"Mystic River"* discusses his lifelong interest in music and how he approaches the use of music in his films.



## AFTERNOON KEYNOTE

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### ROBERT RODRIGUEZ

A discussion of his work, including *"Spy Kids," "Desperado" & "Once Upon a Time in Mexico"*

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## Ludacris Nabs No. 1

Rapper Ludacris scores his first No. 1 on The Billboard 200 with the biggest sales week of his career, and most of the top five albums look healthier than the chart's numbers from one year ago.

With album sales beating those of the same 2002 frame for a fifth consecutive week, 2003 suddenly feels like a different year in the music business than it did through the middle of September (see story, page 3).



Ludacris' "Chicken 'N' Beer" sets the table with 429,500 copies sold in its first week. His biggest prior Nielsen SoundScan week had been 282,000 in late November 2001 when third album "Word of Mouf" arrived. Although his last two albums sold more than 6.2 million combined, this marks his first to the big chart's highest rank. "Chicken" follows "Mouf" as his second No. 1 on Top R&B/Hip-Hop Albums.

More significant to many of our readers, the new Ludacris album's opening salvo is more than double the sum that led the chart in the Billboard debut of last year. At that time, an Elvis Presley compilation titled "Elvis: 30 #1 Hits"

## Over the Counter.

By Geoff Mayfield  
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ruled the list for a third week with 205,000 copies.

Perhaps you remember the man, Presley is in the mix again this time with another anthology, "Elvis: 2nd to None," which opens at No. 3 with another 181,000 copies.

"2nd to None" outsells the No. 3 from the same 2002 week, the Rolling Stones' "Forty Licks," by a 24% margin. Similarly, the top album by this week's Oct. 26, OutKast's "Speakerboxx/The Love Below," with 187,500 copies, outsells the runner-up from one year ago, Bon Jovi's "Bounce," by 17%.

The odd stat of the moment is that while industry-wide album sales have shown five steady weeks of improvement over their comparable 2002 frames, and although six of this week's top 10 albums sold more than their counterparts in the top 10 of a year ago did, the overall volume of top 10 albums lags behind that from the same 2002 frame by 24%. Go figure.

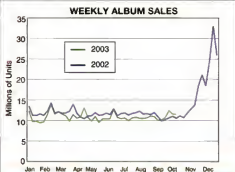
**SUBJECT TO GROWTH:** R&B crooner Dwele is shaping up as one of the more impressive artist-development stories in the second half of 2003. His latest feat: Pacesetter honors on The Billboard 200, where he jumps 175-108 up 69%.

Dwele's album "Subject" has seen gains in 10 of the past 13 weeks. It also scores Greatest Gainer honors on Top R&B/Hip-Hop Albums, where a core panel of stores that specialize in R&B/hip-hop fare registers a 22% spike (25-23).

Lead track "Find a Way" found 10 million audience (Continued on page 69)

## Market Watch

A Weekly National Music Sales Report



ALBUM SALES	This Week	2002	This Week 2002	2002
This Week	11,580,000	10,654,000		
Last Week	11,867,000			
Change	<0.7%			<0.7%

SINGLES SALES	This Week	2002	This Week 2002	2002
This Week	185,000	178,000		
Last Week	199,000			
Change	<7.0%			<3.9%

YEAR-TO-DATE ALBUM SALES YEAR-TO-DATE SINGLES SALES



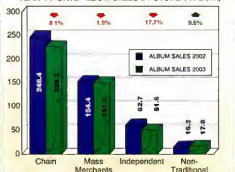
YEAR-TO-DATE OVERALL UNIT SALES

	2002	2003	Change
Total	491,704,000	458,524,000	(~6.7%)
Albums	481,681,000	449,040,000	(~6.8%)
Singles	10,023,000	9,484,000	(~5.4%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2002	2003	Change
CD	456,652,000	433,659,000	(~5.0%)
Cassette	23,811,000	13,997,000	(~41.2%)
Other	1,218,000	1,384,000	(~13.6%)

YEAR-TO-DATE ALBUM SALES BY STORE TYPE (mil.)



For week ending 10/13/03. Compiled from a statistical sample of retail stores and other sources collected and analyzed by Nielsen SoundScan.

## Madonna Hits 50 (Songs)

Madonna's 50th chart entry on The Billboard Hot 100 bows, appropriately, at No. 50. In another chart coincidence, this debut comes 20 years to the week after Madonna made her first appearance on the Hot 100 with "Holiday," the week of Oct. 29, 1983.

There's something unique about Madonna's 50th chart entry: "Me Against the Music" (Jive) is Britney Spears' 10th appearance on the Hot 100, and the first song in chart history to include the name Madonna and the word "featuring." Madonna's first 49 chart entries were all solo efforts, despite the growing trend of sharing credit with another artist. "Me Against the Music," the first hit from Spears' forthcoming album, "In the Zone," is credited to Britney Spears Featuring Madonna.

There's one more unique fact about this collaboration: It's the first of Spears' 10 chart entries that she has co-written. The track is produced by Christopher "Tricky" Stewart under the name Tricky Stewart. It's his sixth production to reach the Hot 100, and it will have to go to No. 1 to be his biggest hit. That honor is now held by Mya's "Case of the Ex (Whatcha Gonna Do)," which hit No. 2 in December 2000.

Stewart's first production to chart on the Hot 100 was "Who Dat," a No. 5 hit for JT Money Featuring Sole in May 1999. Stewart's mother, Maryann, was a backing vocalist who worked with Curtis Mayfield and Aretha Franklin. He wanted to be a drummer, but his mother told him there wasn't any money in it. "She wanted me to be a producer," he says. "She wanted me to write songs, so I started writing."

## Chart Beat.

By Fred Bronson  
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While Stewart is listed as producer on "Me Against the Music," Madonna is not. It is the first of her chart entries that has not produced since her remake of Rose Royce's "Love Don't Live Here Anymore" went to No. 78 in 1996.

**'RAIN' DROPS IN:** Thanks to Ashanti's "Rain on Me" (Murder Inc./Def Jam) making a 13-10 move on The Billboard Hot 100, songwriters Burt Bacharach and Hal David have their first top 10 hit in eight years. "Rain on Me" samples Isaac Hayes' version of "The Look of Love." Bacharach and David were last in the top 10 in March 1995, when "Warning" by the Notorious B.I.G. sampled Hayes' remake of "Walk on By."

**ONLY A 'DAY' AND 'AWAY':** The tenacious "Drift Away" (Lava) by Uncle Kracker Featuring Dobie Gray is No. 1 for the 21st week on the Adult Contemporary chart, tying Celine Dion's "A New Day Has Come" as the longest-running AC chart-topper of all time.

**'ONE MORE' ON EPIC:** Michael Jackson prepares to close the door on his duration as an artist with Epic Records with "One More Chance," his first song to appear on Hot R&B/Hip-Hop Singles & Tracks in one year and two months. "Chance" debuts at No. 60 and is Jackson's first chart entry since "Heaven Can Wait" peaked at No. 72 in April 2002.

OCTOBER 25  
2003

# THE BILLBOARD 200.

Sales data compiled by Nielsen  
SoundScan

LAST WEEK	THIS WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	LAST WEEK	THIS WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	NEW	<b>LUDACRIS</b> NUMBER 1/HOT SHOT DEBUT (15 W)	<b>Chicken 'N' Beer</b>	1	51	NEW	<b>VARIOUS ARTISTS</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>WOW Hits 2004</b>	51
2	1	<b>OUTKAST</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Speakerboxxx/The Love Below</b>	1	52	NEW	<b>COMED AND CAMBRIA</b> In Keeping Secrets (Of Silent Eels)		52
3	NEW	<b>ELVIS PRESLEY</b> ELVIS PRESLEY: AMERICAN RCA NEW (15 W)	<b>Elvis: 2nd To None</b>	3	51	29	<b>JOHNNY CASH</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>American IV: The Men Come Around</b>	22
4	1	<b>DIDD</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Life For Real</b>	4	54	48	<b>VARIOUS ARTISTS</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>The Nighttime Present... Closes</b>	1
5	2	<b>DAVE MATTHEWS</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Some Devil</b>	2	36	39	<b>MATCHBOX TWENTY</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>More Than You Think You Are</b>	6
6	3	<b>STING</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Secret Love</b>	3	53	59	<b>ARETHA FRANKLIN</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>So Damn Holy</b>	33
7	2	<b>BAD BOYS DA BAND</b> BAD BOYS DA BAND (15 W)	<b>Too Hot For TV</b>	2	56	52	<b>CHRISTINA AGUILERA</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Stripped</b>	2
8	4	<b>R. KELLY</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>The R &amp; B Collection: Volume One</b>	4	55	34	<b>BLACK EYED PEAS</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Elephunk</b>	26
9	12	<b>HILARY DUFF</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Metamorphosis</b>	1	60	30	<b>BUBBA SPARKXX</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Deliverance</b>	10
10	6	<b>NICKELBACK</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>The Long Road</b>	6	51	49	<b>GOOD CHARLOTTE</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>The Young And The Hopeless</b>	7
11	6	<b>LIMP BIZKIT</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Results May Vary</b>	3	62	44	<b>STAINED</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>14 Shades Of Gray</b>	11
12	11	<b>JOHN MAYER</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Heavier Things</b>	1	63	53	<b>VARIOUS ARTISTS</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Up!</b>	1
13	NEW	<b>VARIOUS ARTISTS</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Totally Hits 2003</b>	13	64	NEW	<b>SHANIA TWAIN</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>The American Farewell Tour</b>	64
14	NEW	<b>SEVENDUST</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Seasons</b>	14	62	43	<b>ALABAMA</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Dusty Road</b>	9
15	NEW	<b>2PAC</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>No Nice Kibzies</b>	15	64	59	<b>SEAN PAUL</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Dutty Rock</b>	9
16	13	<b>DMX</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Grand Champ</b>	1	65	47	<b>AUDIOSLAVE</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Audioslave</b>	7
17	10	<b>EBIE OBECE</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Cheers</b>	5	68	45	<b>LUTHER ANDROSS</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Dance With My Father</b>	1
18	16	<b>CHINGY</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Jackpot</b>	2	61	63	<b>FUEL</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Natural Selection</b>	15
19	15	<b>BEYONCÉ</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Dangerously In Love</b>	1	70	74	<b>THE WHITE STRIPES</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Elephant</b>	6
20	NEW	<b>STATIC-X</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Shadow Zone</b>	20	71	94	<b>MARQONS</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Songs About Jee</b>	47
21	21	<b>3 DOORS DOWN</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Away From The Sun</b>	8	72	65	<b>SOUNDTRACK</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>The Cheeky Girls (EP)</b>	71
22	19	<b>ALAN JACKSON</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Greatest Hits Volume II And Some Other Stuff</b>	1	73	65	<b>RASCAL FLATTS</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Melt</b>	5
23	21	<b>EVANESCENCE</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Fallen</b>	3	74	75	<b>T.I.</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Trap Muzik</b>	4
24	14	<b>BETTE MIDLER</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Bette Midler Sings The Rosemary Clooney Songbook</b>	14	78	73	<b>TRAPT</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Truht</b>	42
25	7	<b>MARTINA MCBRIDE</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Merlie</b>	7	72	64	<b>BOW WOW</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Bow Wow: Unleashed</b>	3
26	8	<b>MURPHY LEE</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Do Shoot Day Presents Murphy's Law</b>	8	77	64	<b>TOBY KEITH</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Unleashed</b>	1
27	26	<b>LIL' JAY &amp; THE EAST SIDE BOYZ</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Kings Of Crank</b>	14	68	70	<b>BOB DYLAN</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Almost There</b>	37
28	18	<b>A PERFECT CIRCLE</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Thirteenth Step</b>	2	79	NEW	<b>JET</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Get Born</b>	79
29	34	<b>NORAH JONES</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Come Away With Me</b>	1	58	37	<b>VARIOUS ARTISTS</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Totally Country Vol. 3</b>	37
30	24	<b>ERIKAH BADU</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>World Wide Underground (EP)</b>	3	61	76	<b>SIMPLE PLAN</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>No Fairs, No Helms... Just Balls</b>	36
31	25	<b>SEAL</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Seal IV</b>	3	82	73	<b>CHEK</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>The Very Best Of Chek</b>	4
32	34	<b>LINKIN PARK</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Mezzanine</b>	1	84	NEW	<b>BABY BASH</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>The Smokin' Neighbor</b>	84
33	23	<b>VARIOUS ARTISTS</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Get Rich Or Die Tryin'</b>	1	84	NEW	<b>HELLIE AND SEBASTIAN</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Dear Catastrophe Waitress</b>	84
34	NEW	<b>VARIOUS ARTISTS</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>MTV2 Headbangers Ball</b>	34	87	77	<b>JOHN MAYER</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Recan For Squares</b>	8
35	27	<b>COLDPLAY</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>A Rush Of Blood To The Head</b>	5	66	72	<b>JUSTIN TIMBERLAKE</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Justified</b>	2
36	32	<b>YOUNG LOOZ</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Drunkin' Patnaz</b>	5	77	66	<b>DASHBOARDS CONFIDENTIAL</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>A Mark, A Mission, A Brand, A Scar</b>	8
37	23	<b>ROB ZOMBIE</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Past, Present &amp; Future</b>	11	86	63	<b>LYLE LOVETT</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>My Baby Don't Tolerate</b>	63
38	NEW	<b>MICHAEL W. SMITH</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>The Second Decade: 1980-2003</b>	38	89	43	<b>LUIS MIGUEL</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>33</b>	43
39	33	<b>YING YANG TWINS</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Me &amp; My Brother</b>	11	90	47	<b>BONNIE RAITT</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>The Best Of Bonnie Raitt On Capitol 1983-2003</b>	47
40	36	<b>ASHANTI</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Chapter II</b>	1	91	51	<b>KIDZ BOP KIDS</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Kidz Bop 14</b>	14
41	31	<b>SOUNDTRACK</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>The Fighting Temptations</b>	19	92	60	<b>KELLY CLARKSON</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Thankful</b>	1
42	17	<b>GARY ALLAN</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>See Hi Caro</b>	17	99	46	<b>THURSDAY</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Wet All The Time</b>	7
43	32	<b>ANTHONY HAMILTON</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Come! From Where I'm From</b>	33	94	87	<b>KENNY CHESNEY</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>No Shirts, No Shorts, No Problems</b>	1
44	NEW	<b>PRIMUS</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Animals Don't Try To Eat Like People</b>	44	NEW	<b>VARIOUS ARTISTS</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>GREATEST GAINER</b>		
45	46	<b>MICHAEL MCDONALD</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Motown</b>	45	95	104	<b>SOUNDTRACK</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>School Of Rock</b>	95
46	NEW	<b>HOWIE DAY</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Stop All The World Now</b>	46	96	62	<b>WARREN ZEVON</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>The Wied</b>	12
47	20	<b>MARY J. BLIGE</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Love &amp; Life</b>	1	97	NEW	<b>DEATH CAB FOR CUTIE</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Transatlanticism</b>	97
48	35	<b>SOUNDTRACK</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Bad Boys II</b>	1	98	93	<b>R. KELLY</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Chocolate Factory</b>	1
49	NEW	<b>RZA</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Birth Of A Prince</b>	49	99	80	<b>VARIOUS ARTISTS</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>CMT Presents: Most Wanted, Volume 1</b>	80
50	40	<b>SOUNDTRACK</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>The Lizzie McGuire Movie</b>	6	100	35	<b>SHEEK LOUCH</b> HOLLYWOOD'S MOST WANTED (15 W)	<b>Walk With Me</b>	9









# Billboard TOP BLUES ALBUMS

LAST WEEK	THIS WEEK	ARTIST	ALBUM	NUMBER 1	WEEKS ON CHART
1	1	SOUNDTRACK	Martin Scorsese Presents The Blues: The Best Of The Blues	1	7
2	2	VARIOUS ARTISTS	Get The Blues Vol. 2	2	1
3	3	SOUNDTRACK	Martin Scorsese Presents The Blues: A Musical Journey	3	1
4	4	STEVE RAY VAUGHAN	Martin Scorsese Presents The Blues: Steve Ray Vaughan	4	1
5	5	JOHN HELLER CAMP	Trouble No More	5	1
6	6	JIMI HENDRIX	Martin Scorsese Presents The Blues: Jimi Hendrix	6	1
7	7	TYRONNE DAVIS	Come To Daddy	7	1
8	8	MUDDY WATERS	Martin Scorsese Presents The Blues: Muddy Waters	8	1
9	9	SOUNDTRACK	Martin Scorsese Presents The Blues: Pino D'Amico	9	1
10	10	ERIC CLAPTON	Martin Scorsese Presents The Blues: Eric Clapton	10	1
11	11	STEVE RAY VAUGHAN AND DOUBLES TROUBLE	The Essential Steve Ray Vaughan And Doubles Trouble	11	1
12	12	SOUNDTRACK	Martin Scorsese Presents The Blues: Red White And Blues	12	1
13	13	KEB MO'	Martin Scorsese Presents The Blues: Keb' Mo'	13	1
14	14	SON HOUSE	Martin Scorsese Presents The Blues: Son House	14	1
15	15	ROBBEN FORD	Keep On Running	15	1

# Billboard TOP REGGAE ALBUMS

LAST WEEK	THIS WEEK	ARTIST	ALBUM	NUMBER 1	WEEKS ON CHART
1	1	SEAN PAUL	Daddy Yankee	1	42
2	2	VARIOUS ARTISTS	Reggae Gold 2003	2	1
3	3	WAYNE WUNDER	No Holding Back	3	1
4	4	VARIOUS ARTISTS	Brain Jam	4	1
5	5	BOB MARLEY AND THE WAILERS	Bob Marley & The Wailers Live At The Reggae	5	1
6	6	ZIGGY MARLEY	Dragony	6	1
7	7	SIZZLA	On Real Time	7	1
8	8	JULIAN MARLEY	A Time & Place	8	1
9	9	SHAGGY	Lucky Day	9	1
10	10	SIZZLA	Rise To The Occasion	10	1
11	11	EASY STAR ALL STARS	Dub Side Of The Moon	11	1
12	12	BUJU BANTON	Friends For Life	12	1
13	13	BOB MARLEY AND THE WAILERS	Legend (Deluxe Edition)	13	1
14	14	UB40	Labour Of Love (With The Platinum Collection)	14	1
15	15	NATURAL VIBRATIONS	The Circle	15	1

# Billboard TOP WORLD ALBUMS

LAST WEEK	THIS WEEK	ARTIST	ALBUM	NUMBER 1	WEEKS ON CHART
1	1	VARIOUS ARTISTS	Gallic Circle	1	1
2	2	SOUNDTRACK	Bored In Linn Beach	2	1
3	3	THE CHEFTAINS	Further Down The Old Pines Road	3	1
4	4	CESARIA EVORA	Voz D'Amor	4	1
5	5	SOUNDTRACK	Frida	5	1
6	6	CATIANO VELoso	The Best Of Catiano Veloso	6	1
7	7	VARIOUS ARTISTS	Brasileiro Groove	7	1
8	8	RY COODER MANUEL GALBAN	Mambo Sincero	8	1
9	9	ASTOR PIAZZOLLA	Astor Piazzolla Remixed	9	1
10	10	PANJABI MC	Bewars	10	1
11	11	VARIOUS ARTISTS	Chill Brazil 2	11	1
12	12	DANIEL O'DONNELL	The Daniel O'Donnell Show	12	1
13	13	CIBELLE	Cibelle	13	1
14	14	SOUNDTRACK	Amelia	14	1
15	15	DANIEL O'DONNELL	Greatest Hits	15	1

# Billboard TOP CHRISTIAN ALBUMS

LAST WEEK	THIS WEEK	ARTIST	ALBUM	NUMBER 1	WEEKS ON CHART
1	1	MICHAEL W. SMITH	The Second Decade 1973-2002	1	1
2	2	VARIOUS ARTISTS	WOW Hits 2004	2	1
3	3	MERCYME	Throne	3	1
4	4	CECE WINANS	Throne	4	1
5	5	STACIE ORRICO	Throne	5	1
6	6	VARIOUS ARTISTS	Worship Together I Could Save My Soul	6	1
7	7	SWITCHFOOT	The Essential Ledford	7	1
8	8	JUMP5	Worship A Total Worship Experience Vol. 2	8	1
9	9	VARIOUS ARTISTS	Worship A Total Worship Experience Vol. 2	9	1
10	10	GAITHER VOCAL BAND	Worship A Total Worship Experience Vol. 2	10	1
11	11	CECILE CROWNS	Worship A Total Worship Experience Vol. 2	11	1
12	12	MERCYME	Worship A Total Worship Experience Vol. 2	12	1
13	13	ZOE GRILL	Worship A Total Worship Experience Vol. 2	13	1
14	14	AMY GRANT	Worship A Total Worship Experience Vol. 2	14	1
15	15	THIRD DAY	Worship A Total Worship Experience Vol. 2	15	1
16	16	BIG DADDY	Worship A Total Worship Experience Vol. 2	16	1
17	17	NEWSBOYS	Worship A Total Worship Experience Vol. 2	17	1
18	18	VARIOUS ARTISTS	Worship A Total Worship Experience Vol. 2	18	1
19	19	GAITHER VOCAL BAND	Worship A Total Worship Experience Vol. 2	19	1
20	20	PASSION WORSHIP BAND	Worship A Total Worship Experience Vol. 2	20	1
21	21	TRAVIS	Worship A Total Worship Experience Vol. 2	21	1
22	22	DAVID CROWDER BAND	Worship A Total Worship Experience Vol. 2	22	1
23	23	4IRIS	Worship A Total Worship Experience Vol. 2	23	1
24	24	ROBERT RANDOLPH & THE FAMILY BAND	Worship A Total Worship Experience Vol. 2	24	1
25	25	RELENT K	Worship A Total Worship Experience Vol. 2	25	1
26	26	JIM BRICKMAN	Worship A Total Worship Experience Vol. 2	26	1
27	27	JEREMY CAMP	Worship A Total Worship Experience Vol. 2	27	1
28	28	VARIOUS ARTISTS	Worship A Total Worship Experience Vol. 2	28	1
29	29	THOUSAND FOOT KRUTCH	Worship A Total Worship Experience Vol. 2	29	1
30	30	FFH	Worship A Total Worship Experience Vol. 2	30	1
31	31	VARIOUS ARTISTS	Worship A Total Worship Experience Vol. 2	31	1
32	32	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	Worship A Total Worship Experience Vol. 2	32	1
33	33	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	Worship A Total Worship Experience Vol. 2	33	1
34	34	AVALLON	Worship A Total Worship Experience Vol. 2	34	1
35	35	DOONIE MCCLURKIN	Worship A Total Worship Experience Vol. 2	35	1
36	36	MICHAEL W. SMITH	Worship A Total Worship Experience Vol. 2	36	1
37	37	VARIOUS ARTISTS	Worship A Total Worship Experience Vol. 2	37	1
38	38	KJ-52	Worship A Total Worship Experience Vol. 2	38	1
39	39	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	Worship A Total Worship Experience Vol. 2	39	1
40	40	POINT OF GRACE	Worship A Total Worship Experience Vol. 2	40	1

# Billboard TOP GOSPEL ALBUMS

LAST WEEK	THIS WEEK	ARTIST	ALBUM	NUMBER 1	WEEKS ON CHART
1	1	SOUNDTRACK	The Faithful Testimony	1	1
2	2	CECE WINANS	Throne	2	1
3	3	SMOKIE NORFUL	I Need You Now	3	1
4	4	VARIOUS ARTISTS	Worship A Total Worship Experience Vol. 2	4	1
5	5	VICKIE WINANS	Bringing It All Together	5	1
6	6	SHIRLEY CAESAR	Shirley Caesar And Friends	6	1
7	7	DOONIE MCCLURKIN	Doonie McClurkin, Again	7	1
8	8	BISHOP PAUL S. MORTON & THE FORCE MASS CHOIR	The Return Of Kirk Franklin	8	1
9	9	KIRK FRANKLIN	The Return Of Kirk Franklin	9	1
10	10	BYRON CAGE	Byron Cage	10	1
11	11	TONY HIBBERT II	In His Presence	11	1
12	12	HEZEKIAH WALKER & THE LOVE FEELING CRUSADE CHOR	Hezekiah Walker & The Love Feeling Crusade Choir	12	1
13	13	EDDIE RUTH BRADFORD	To Close The Mirror	13	1
14	14	SHIRLEY CAESAR	Shirley Caesar And Friends	14	1
15	15	MARVIN SAPP	Glory Of A Psalmist	15	1
16	16	DOTIE PIERCE	Chercher With Dotie	16	1
17	17	FRED HAMMOND	Nothing But The Truth	17	1
18	18	DETRICK HADDON	Let's And Friend	18	1
19	19	GARY L. WATTS	Let's And Friend	19	1
20	20	JAMES BIGNON & THE DELIVERANCE MASS CHOIR	It's About Time	20	1
21	21	LEE WILLIAMS AND THE SPIRITUAL QCS	It's About Time	21	1
22	22	VIRTUE	It's About Time	22	1
23	23	BRODERICK & RICE	It's About Time	23	1
24	24	POOH AND THE YOUNG INSPIRATIONS	It's About Time	24	1
25	25	TURKS & CAIGOS MASS CHOIR	It's About Time	25	1
26	26	MARY MARTY	It's About Time	26	1
27	27	JOHNNY MO	A New Direction	27	1
28	28	DONALD LAWRENCE & THE TRICITY SINGERS	On The Way	28	1
29	29	THE BORN AGAIN MASS CHOIR	On The Way	29	1
30	30	AMIA MCLENDON	On The Way	30	1
31	31	RENEE SPEARMAN AND PRIZ FEATURING JOSHUA P. KEE	On The Way	31	1
32	32	NEW LIFE COMMUNITY CHOR FEATURING JOHN P. KEE	On The Way	32	1
33	33	PERCY BAY	On The Way	33	1
34	34	HARVEY WATKINS, JR.	On The Way	34	1
35	35	YOLANDA ADAMS	On The Way	35	1
36	36	THE SHEPHERDS	On The Way	36	1
37	37	JUANITA BROWN	On The Way	37	1
38	38	GARY ANGLIN AND THE VOICES OF CCC	On The Way	38	1
39	39	LUTHER BARNES & THE SUNSET JUBILARS	On The Way	39	1

Albums with the greatest sales since this week. \*Recording Industry Association of America (RIAA) certification for net shipment of 50,000 copies (platinum). \*\*RIAA certification for net shipment of 1 million copies (platinum). \*\*\*RIAA certification for net shipment of 12 million copies (diamond). Number of following albums: 1. Greatest hits collection. 2. Greatest hits collection. 3. Greatest hits collection. 4. Greatest hits collection. 5. Greatest hits collection. 6. Greatest hits collection. 7. Greatest hits collection. 8. Greatest hits collection. 9. Greatest hits collection. 10. Greatest hits collection. 11. Greatest hits collection. 12. Greatest hits collection. 13. Greatest hits collection. 14. Greatest hits collection. 15. Greatest hits collection. 16. Greatest hits collection. 17. Greatest hits collection. 18. Greatest hits collection. 19. Greatest hits collection. 20. Greatest hits collection. 21. Greatest hits collection. 22. Greatest hits collection. 23. 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Chart Codes: CS (Hot Country Singles); H100 (Hot 100 Singles); LT (Hot Latin Tracks) and RBH (Hot R & B Hip/Hop Singles).  
TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

24 S (Ya Majesty's Music, ASCAP/Tompstone, BMI)  
H000 Bu: RBH 37

**ESQ DUELE** (Ser Ca, BM) LT 31  
**ESTOY A PUNTO** (Ser Ca, BM) LT 33  
**EVERY FRIDAY AFTERNOON** (Monsah, BM/Melanie Howard, ASCAP), WBM, C5 38

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**BILLBOARD OCTOBER 25, 2003**

THE/WHM, CS 6, H400 49  
I'M GONNA TAKE THAT MOUNTAIN (Foray  
SESAC/Sea Keeper, SESAC/Chalawa, ASCAP) CS 16

OFFICIALLY MISSING YOU (Aurelius, ASCAP)/FAR  
ASCAP, WL, H200 97, RBN 4B

[www.billboard.com](http://www.billboard.com)

**STUNT** (see High On Life, ASCAP/EMI April, ASCAP/Dirty Works, BMI/50 Cent, ASCAP/Univ

Windswept, ASCAP), HI/WBDM, CS 49

71



## Charts

## Allan Stands Alone With His Second Country No. 1

**Gary Allan** earns his second consecutive No. 1 on Hot Country Singles & Tracks, as "Tough Little Boys" climbs 2-1.

"Boys" dominates the list in its 18th week on the chart, which is a slightly faster climb than the 19-week average for No. 1s thus far in 2003. The average trek to No. 1 by this time last year was 20 weeks.

Allan's single is the 16th No. 1 title of 2003, compared with 18 chart-toppers for the same period in 2002, further indicating a chart that has quickened somewhat during the past year.

Allan is the only artist in 2003 to achieve two No. 1 country singles. By the same frame

last year, **Alan Jackson** and **Toby Keith** had taken top honors twice.

Elsewhere on Hot Country Singles & Tracks, **Kenny Chesney** marks a career-high debut, as "There Goes My Life" opens at No. 46. Previously, his best bow was No. 48 with "I Lost It" in the Aug. 19, 2000, issue.

The new single introduces Chesney's forthcoming set, which reportedly drops during first-quarter 2004. No street date or title has yet been assigned. His first holiday set, "All I Want for Christmas Is a Real Good

Tan," starts at No. 20 this week on Top Country Albums (see Nashville Scene, page 43).

**OPEN DOORS:** "Here Without You" from **3 Doors Down** moves to No. 1 on the Mainstream Top 40 chart, becoming the band's second No. 1 song at that format this year following "When I'm Gone," which topped the list for one week in April.

It has been well-documented that

from the R&B/hip-hop world on the chart, 3 Doors Down is the first act of any genre to reach No. 1 on Mainstream Top 40 with two different tracks this year.

**STAND BACK:** In addition to having the top-selling album this issue (see *Over the Counter*, page 65), Ludacris earns his highest-charting single as a lead artist on Hot R&B/Hip-Hop Singles & Tracks, as "Stand Up" climbs 3-2.

An increase in airplay of nearly 10 million listeners earns "Stand" the Greatest Gainer/Airplay flags on both this chart and The Billboard Hot 100 (up 15 million listeners, 6-4).

Ludacris' prior high as a lead artist on the R&B chart was "Move B\*\*\*H," which peaked at No. 3 in September 2002. The radio personality-turned-rapper spent two weeks atop that chart as a featured artist on **Mariah Carey's** "Loverboy" in August 2001.

A similar gain at R&B radio next issue will likely give Ludacris the top slot on Hot R&B/Hip-Hop Singles & Tracks, because the current No. 1, "Baby Boy" by Beyoncé Featuring Sean Paul, is losing ground.

**JUMPIN', JUMPIN':** Fountains of Wayne leaps 21-10 on the Mainstream Top 40 chart with "Stacy's Mom," which gains 815 detections, the second-largest spin increase on the chart.

The 11-position jump is the biggest move into the top 10 on that

chart since 'N Sync's "Pop" made an identical 21-10 leap in June 2001.

On another radio chart, **Blink-182's** "Feeling This" makes the fourth-biggest chart move in the his-

tory of Modern Rock Tracks, moving 40-13. It is the largest position increase on that chart since Weezer's "Hash Pipe" climbed 37-8 in the May 5, 2001, issue.

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rock songs have taken a back seat to R&B/hip-hop and pop titles on the Mainstream Top 40 chart during the past couple of years.

While the representation of rock tracks has dwindled on the top 40 list, "Here" becomes the third Modern Rock-charting song to hit No. 1 on Mainstream Top 40 in 2003 (the other, apart from 3 Doors Down's pair, is "Bring Me to Life" by **Evanscence Featuring Paul McCoy**), one more than in all of 2002.

And with all the success of artists

OCTOBER 25 2003		MAINSTREAM TOP 40...	
Billboard			
THIS WEEK	LAST WEEK	TITLE	Nonmainstream Release Date
1	2	Who's Your Favorite?	
2	1	How Want You	
3	3	Ray	10/20/03
4	7	Shine To Let You Know	10/20/03
5	4	Can't Hold On Down	10/20/03
6	5	Harder To Breathe	10/20/03
7	6	Where Is The Love?	10/20/03
8	7	Why Don't You Be	10/20/03
9	8	My Love Is Like... Wo	10/20/03
10	12	Headstrong	10/20/03
11	9	Some's Mom	10/20/03
12	10	P.I.M.P.	10/20/03
13	11	There's Gotta Be More To Life	10/20/03
14	13	Get Low	10/20/03
15	14	Love	10/20/03
16	15	Chase Your Lover	10/20/03
17	16	Just You	10/20/03
18	17	The Ramey (I Won't Worry)	10/20/03
19	22	Trouble	10/20/03
20	18	Right Thru	10/20/03

OCTOBER 2003		RHYTHMIC	
Billboard		TOP 40	
THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	Baby Boy	Nas featuring Busta Rhymes
2	3	Sexy Back	Timbaland featuring Magoo
3	2	Get Low	Da Soul Brothers featuring Lil' Flip and The Roots
4	5	Hotlikeaflame	50 Cent featuring The Game
5	7	Down	50 Cent featuring The Game
6	8	Strut U	50 Cent featuring The Game
7	4	Shake Ya Tailfeather	50 Cent featuring The Game
8	6	Right Thru	50 Cent featuring The Game
9	9	C'm On! Stop, Won't Stop	50 Cent featuring The Game
10	14	The Way You Move	50 Cent featuring The Game
11	10	Freestyle	50 Cent featuring The Game
12	13	Get Some	50 Cent featuring The Game
13	12	P.I.M.P.	50 Cent featuring The Game
14	11	Deliverance	50 Cent featuring The Game
15	15	I'ma Yo	50 Cent featuring The Game
16	16	If I Can't	50 Cent featuring The Game
17	18	Club	50 Cent featuring The Game
18	17	Quesada	50 Cent featuring The Game
19	20	Run On Me	50 Cent featuring The Game
20	22	Do Ya Think We Should Go	50 Cent featuring The Game

OCTOBER 2003		Billboard		ADULT TOP 40	
THIS WEEK	LAST WEEK	TITLE	ARTIST	WEEKS ON CHART	HIGHEST POSITION
1	1	Why Don't You & I	NEOSTRATA	1	1
2	3	Calling All Angels	THE CURE	1	2
3	2	Unwell	THE PEARL JAM	1	1
4	4	Heaven	THE NOTORIOUS B.I.G.	1	1
5	5	Bigger Than My Body	THE NOTORIOUS B.I.G.	1	1
6	6	Bright Lights	THE NOTORIOUS B.I.G.	1	1
7	7	Why Can't I	THE NOTORIOUS B.I.G.	1	1
8	8	Here Without You	THE NOTORIOUS B.I.G.	1	1
9	9	White Flag	THE NOTORIOUS B.I.G.	1	1
10	6	The Remedy (It Was I Who)	THE NOTORIOUS B.I.G.	1	1
11	10	Amazing	THE NOTORIOUS B.I.G.	1	1
12	13	Outrage	THE NOTORIOUS B.I.G.	1	1
13	15	Fallen	THE NOTORIOUS B.I.G.	1	1
14	12	You Are Happy Now	THE NOTORIOUS B.I.G.	1	1
15	16	The First Cut Is the Deepest	THE NOTORIOUS B.I.G.	1	1
16	17	As Other People (Chimps)	THE NOTORIOUS B.I.G.	1	1
17	18	I'm Still Here	THE NOTORIOUS B.I.G.	1	1
18	22	Someday	THE NOTORIOUS B.I.G.	1	1
19	23	So Far Away	THE NOTORIOUS B.I.G.	1	1
20	24	Miss Independent	THE NOTORIOUS B.I.G.	1	1

OCTOBER 25 2003		ADULT CONTEMPORARY	
Billboard			
WEEK ENDING	LAST WEEK	TITLE	ARTIST
1	1	Drift Away	NEWMAN Brownsound Data
2	2	Forever After Allways	NEWMAN Brownsound Data
3	3	Unwell	NEWMAN Brownsound Data
4	4	Have U Ever Been In Love	NEWMAN Brownsound Data
5	5	Once With My Father	NEWMAN Brownsound Data
6	6	Big Yellow Taxi	NEWMAN Brownsound Data
7	7	Calling All Angels	NEWMAN Brownsound Data
8	8	The Gnome Of Love	NEWMAN Brownsound Data
9	9	If You're Not The One	NEWMAN Brownsound Data
10	10	I Can Only Imagine	NEWMAN Brownsound Data
11	11	Someone	NEWMAN Brownsound Data
12	12	He Is The One	NEWMAN Brownsound Data
13	13	Don't Know Why	NEWMAN Brownsound Data
14	14	One's Day Love	NEWMAN Brownsound Data
15	15	Look Through My Eyes	NEWMAN Brownsound Data
16	16	Peace (Where The Heart Is)	NEWMAN Brownsound Data
17	17	When I Fall In Love	NEWMAN Brownsound Data
18	18	Stoned By Your Side	NEWMAN Brownsound Data
19	19	The First Girl Can't Oust	NEWMAN Brownsound Data
20	20	Working For You	NEWMAN Brownsound Data

OCTOBER 25 2003		MODERN ROCK™	
Billboard			
WEEK LAST WEEK	TITLE	ARTIST	WEEKS ON CHART
1	Sex & Candy	THE STONIS	1
2	So Far Away	THE STONIS	1
3	Weak And Powerless	THE STONIS	1
4	Fast	THE STONIS	1
5	Soundway	THE STONIS	1
6	Going Under	THE STONIS	1
7	Show Me How To Live	THE STONIS	1
8	Still Friends	THE STONIS	1
9	I Hate Everything About You	THE STONIS	1
10	The Hardest Button To Button	THE STONIS	1
11	Heads Over	THE STONIS	1
12	Serenity	THE STONIS	1
13	Falls On Me	THE STONIS	1
14	Feeling This	THE STONIS	1
15	Will Ya	THE STONIS	1
16	Am Ya Going To Be My Girl	THE STONIS	1
17	Bottom Of A Bottle	THE STONIS	1
18	Seven Nation Army	THE STONIS	1
19	Mouth To Live	THE STONIS	1
20	Headstrong	THE STONIS	1

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 110 mainstream top 40, 56 rhythmic top 40, 88 adult top 40, 91 adult contemporary and 90 modern rock are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Songs with an increase of detections over the previous week are bulletted regardless of chart movement. A song which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Songs below the top 15 on Adult Top 40 and Adult Contemporary are removed from the chart after 26 weeks. All live radio charts run at deeper lengths in Airplay Monitor. Billboard Information Network, and Billboard.com. \* indicates live server HiP predictor status in research data provided by Promosave © 2003, VNU Business Media, Inc. All rights reserved.



# Billboard® HOT 100 AIRPLAY™

LAST WEEK	THIS WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
1	1	Baby Boy	NUMBER 1 (feat. J. Weir)	1	1
2	3	Get Low	Get Low (feat. Lil' Jon & Da Soul Brothers)	2	1
3	2	Shake Ya Tailfeather	Shake Ya Tailfeather (feat. Lil' Jon & Da Soul Brothers)	3	1
4	6	Stand Up	Stand Up (feat. Lil' Jon & Da Soul Brothers)	4	1
5	11	Da Funk	Da Funk (feat. Lil' Jon & Da Soul Brothers)	5	1
6	9	Right Thru	Right Thru (feat. Lil' Jon & Da Soul Brothers)	6	1
7	19	Here Without You	Here Without You (feat. Lil' Jon & Da Soul Brothers)	7	1
8	11	Why Don't You & I	Why Don't You & I (feat. Lil' Jon & Da Soul Brothers)	8	1
9	11	Holmes Is	Holmes Is (feat. Lil' Jon & Da Soul Brothers)	9	1
10	12	Radio On	Radio On (feat. Lil' Jon & Da Soul Brothers)	10	1
11	10	P.I.M.P.	P.I.M.P. (feat. Lil' Jon & Da Soul Brothers)	11	1
12	10	Here Without You	Here Without You (feat. Lil' Jon & Da Soul Brothers)	12	1
13	15	Unwell	Unwell (feat. Lil' Jon & Da Soul Brothers)	13	1
14	20	Where Is The Love?	Where Is The Love? (feat. Lil' Jon & Da Soul Brothers)	14	1
15	16	These Things	These Things (feat. Lil' Jon & Da Soul Brothers)	15	1
16	20	Saga Soga	Saga Soga (feat. Lil' Jon & Da Soul Brothers)	16	1
17	17	Can't Hold Us Down	Can't Hold Us Down (feat. Lil' Jon & Da Soul Brothers)	17	1
18	19	Cool 3 Step	Cool 3 Step (feat. Lil' Jon & Da Soul Brothers)	18	1
19	20	Step In The Name Of Love	Step In The Name Of Love (feat. Lil' Jon & Da Soul Brothers)	19	1
20	28	The Way You Move	The Way You Move (feat. Lil' Jon & Da Soul Brothers)	20	1
21	22	Crazy In Love	Crazy In Love (feat. Lil' Jon & Da Soul Brothers)	21	1
22	23	Wet On Both Sides	Wet On Both Sides (feat. Lil' Jon & Da Soul Brothers)	22	1
23	30	Headbanger	Headbanger (feat. Lil' Jon & Da Soul Brothers)	23	1
24	30	For Real	For Real (feat. Lil' Jon & Da Soul Brothers)	24	1

LAST WEEK	THIS WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
1	1	Calling All Angels	Calling All Angels	1	1
2	2	Walked Out Hoesen	Walked Out Hoesen	2	1
3	3	Tough Little Boys	Tough Little Boys	3	1
4	4	The Remedy (I Don't Wanna)	The Remedy (I Don't Wanna)	4	1
5	5	Grill Agency	Grill Agency	5	1
6	6	My Love Is Like...	My Love Is Like...	6	1
7	7	Pass That Outch	Pass That Outch	7	1
8	8	Stacy's Mom	Stacy's Mom	8	1
9	9	Who Wouldn't Wanna Be Me	Who Wouldn't Wanna Be Me	9	1
10	10	Go!	Go!	10	1
11	11	Somewhere	Somewhere	11	1
12	12	I Love The Bar	I Love The Bar	12	1
13	13	This One's For The Girls	This One's For The Girls	13	1
14	14	It's Five O'Clock Somewhere	It's Five O'Clock Somewhere	14	1
15	15	Rigger Than My Body	Rigger Than My Body	15	1
16	16	Hey Yo!	Hey Yo!	16	1
17	17	What Was I Thinkin'	What Was I Thinkin'	17	1
18	18	Forever And For Always	Forever And For Always	18	1
19	19	Come Over	Come Over	19	1
20	20	Right Light	Right Light	20	1
21	21	Real Good Man	Real Good Man	21	1
22	22	I Met	I Met	22	1
23	23	Wet On Both Sides	Wet On Both Sides	23	1
24	24	My Against The Music	My Against The Music	24	1
25	25	Clubs	Clubs	25	1

# Billboard® SPECIALS

## ASIA PACIFIC QUARTERLY 4



With our focus on the Far East, Billboard's Asia Pacific Quarterly #4 highlights sponsorship tie-ins and the marketing of music throughout the Asian region. We provide capsule reports from key regional markets including success stories of music sponsorship deals in this special report.

issue date: november 29 • ad close: november 3

Linda Match 612.940.7777 • lbmatch@bigpond.com.au

## JOSE JOSE



In honor of Latin music legend Jose Jose's 40th anniversary Billboard celebrates with a special tribute. We recount Jose Jose's four decades in the music industry from his first single releases, breakthrough albums in the 70s, film roles in the 80s, and arena tours in the 90s to his recent rediscovery by young Latin musicians.

issue date: november 29 • ad close: november 3

Marcia Oliva 303.864.7578 • marciaoliva@yahoo.com

## LAS VEGAS



Pack your bags and join Billboard as we head to Las Vegas in our December 6 special issue. We report on the booming concert business in Las Vegas including key arena-scale venues and profile local, noteworthy music industry companies. We'll take care of your travel arrangements. All you need to do is reserve your car, ad call!

issue date: december 6 • ad close: november 10

Michelle Wright 323.525.2302 • mwright@billboard.com

## UPCOMING SPECIALS

MUSIC EXEC OF THE YEAR issue date: December 6 • ad close: November 10

SIMON & GARFUNKEL issue date: December 13 • ad close: November 17

THE OSBOURNES issue date: December 20 • ad close: November 25

THE YEAR IN MUSIC issue date: December 27 • ad close: December 2

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# Billboard® HOT 100 SINGLES SALES™

LAST WEEK	THIS WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
1	1	I Can Only Imagine	I Can Only Imagine (feat. J. Weir)	1	1
2	2	Walked Out Hoesen	Walked Out Hoesen	2	1
3	3	So Yesterday	So Yesterday (feat. Lil' Jon & Da Soul Brothers)	3	1
4	4	This Is The Nightbridge One Trashed Water	This Is The Nightbridge One Trashed Water	4	1
5	5	Rabbercreekin'	Rabbercreekin' (feat. Lil' Jon & Da Soul Brothers)	5	1
6	6	Did My Time	Did My Time (feat. Lil' Jon & Da Soul Brothers)	6	1
7	7	Flying Without Wings/Superstar	Flying Without Wings/Superstar	7	1
8	8	The Way You Move	The Way You Move (feat. Lil' Jon & Da Soul Brothers)	8	1
9	9	Real Your Mind	Real Your Mind (feat. Lil' Jon & Da Soul Brothers)	9	1
10	10	Hole In The World	Hole In The World (feat. Lil' Jon & Da Soul Brothers)	10	1
11	11	Picture	Picture (feat. Lil' Jon & Da Soul Brothers)	11	1
12	12	Calling All Girls	Calling All Girls	12	1
13	13	Symphony For The Devil	Symphony For The Devil (feat. Lil' Jon & Da Soul Brothers)	13	1
14	14	Saga Soga	Saga Soga (feat. Lil' Jon & Da Soul Brothers)	14	1
15	15	Jimmy Mathis	Jimmy Mathis (feat. Lil' Jon & Da Soul Brothers)	15	1
16	16	Let's Get Down	Let's Get Down (feat. Lil' Jon & Da Soul Brothers)	16	1
17	17	Clocks	Clocks (feat. Lil' Jon & Da Soul Brothers)	17	1
18	18	There's Gotta Be More To Life	There's Gotta Be More To Life (feat. Lil' Jon & Da Soul Brothers)	18	1
19	19	Miss You	Miss You (feat. Lil' Jon & Da Soul Brothers)	19	1
20	20	Stuck	Stuck (feat. Lil' Jon & Da Soul Brothers)	20	1
21	21	I'm Dried	I'm Dried (feat. Lil' Jon & Da Soul Brothers)	21	1
22	22	Take Me Away	Take Me Away (feat. Lil' Jon & Da Soul Brothers)	22	1
23	23	Love At First Sight	Love At First Sight (feat. Lil' Jon & Da Soul Brothers)	23	1
24	24	Steady Up	Steady Up (feat. Lil' Jon & Da Soul Brothers)	24	1
25	25	Interviu	Interviu (feat. Lil' Jon & Da Soul Brothers)	25	1

# Billboard® HOT DIGITAL TRACKS™

LAST WEEK	THIS WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
1	1	Hey Yo! (Radio Edit)	Hey Yo! (Radio Edit)	1	1
2	2	Stacy's Mom	Stacy's Mom	2	1
3	3	White Flag (Album Version)	White Flag (Album Version)	3	1
4	4	Where Is The Love? (Radio Edit)	Where Is The Love? (Radio Edit)	4	1
5	5	Baby Boy	Baby Boy	5	1
6	6	The First Cut Is The Deepest	The First Cut Is The Deepest	6	1
7	7	Here Without You	Here Without You	7	1
8	8	Crazy In Love	Crazy In Love	8	1
9	9	The Way You Move (Radio Edit)	The Way You Move (Radio Edit)	9	1
10	10	Fallen (Album Version)	Fallen (Album Version)	10	1
11	11	Feeling This	Feeling This	11	1
12	12	Shake Ya Tailfeather	Shake Ya Tailfeather	12	1
13	13	Harder To Breathe	Harder To Breathe	13	1
14	14	The Remedy (I Don't Wanna)	The Remedy (I Don't Wanna)	14	1
15	15	Wagner Than My Body (Album Version)	Wagner Than My Body (Album Version)	15	1
16	16	Life For Real	Life For Real	16	1
17	17	Shed Up	Shed Up	17	1
18	18	The Boys Of Summer	The Boys Of Summer	18	1
19	19	Trouble	Trouble	19	1
20	20	Clocks	Clocks	20	1
21	21	White Flag (Radio Edit)	White Flag (Radio Edit)	21	1
22	22	Saga Soga	Saga Soga	22	1
23	23	Steady Up	Steady Up	23	1
24	24	See You See	See You See	24	1

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For selling/downloaded items compiled from internet sales reports collected and provided by Nielsen SoundScan.

THIS WEEK	LAST WEEK	3 WEEKS AGO	Nielson Broadcast Data Systems		TITLE	PRODUCER (SONGWRITER)	IMPRINT / NUMBER / PROMOTION LABEL	ARTIST	PEAK POSITION
			WEEKS ON CHART	WEEKS ON CHART					
1	1	1	1	1	<b>NUMBER 1</b>	4 Weeks At Number 1	Beyoncé Featuring Sean Paul	1	
2	3	3	2	2	<b>GET LOW</b>	Lil Jon & The East Side Boyz Featuring Ying Yang Twins	2		
3	2	2	3	3	<b>SHAKE YA TAILFEATHER</b>	Nelly, P. Diddy & Murphy Lee	3		
4	6	9	4	4	<b>STAND UP</b>	Ludacris Featuring Shaquille O'Neal	4		
5	5	6	5	5	<b>DAMNI</b>	YoungBloodZ Featuring Lil Jon	5		
6	13	13	6	6	<b>HERE WITHOUT YOU</b>	3 Doors Down	6		
7	4	4	7	7	<b>RIGHT THUR</b>	Chingy	7		
8	11	12	8	8	<b>WHY DON'T YOU &amp; I</b>	Santana Featuring Alex Band & Chad Kroeger	8		
9	21	21	9	9	<b>HOLIDAY IN O</b>	Chingy Featuring Ludacris & Steady D	9		
10	13	16	10	10	<b>RAIN ON ME O</b>	Aashiq	10		
11	7	7	11	11	<b>PL.M.P. O</b>	50 Cent	11		
12	9	8	12	12	<b>INTO YOU O</b>	Feliciano Featuring Tameo & Aashiq	12		
13	7	5	13	13	<b>FRONTIN' O</b>	Pharell Featuring Jay-Z	13		
14	10	10	14	14	<b>WHERE IS THE LOVET O</b>	Black Eye Peas	14		
15	11	11	15	15	<b>UNWELL</b>	matchbox twenty	15		
16	20	22	16	16	<b>SUGA SUGA</b>	Brady Bunch Featuring Frankie J	16		
17	18	18	17	17	<b>CAN HOLD US DOWN O</b>	Christina Aguilera Featuring Lil' Kim	17		
18	17	17	18	18	<b>THOIA THING O</b>	R. Kelly	18		
19	15	15	19	19	<b>CAN'T STOP WON'T STOP</b>	Young Gatz	19		
20	22	25	20	20	<b>STEP IN THE NAME OF LOVE O</b>	R. Kelly	20		
21	25	29	21	21	<b>THE WAY YOU MOVE O</b>	OutKast Featuring Sleepy Brown	21		
22	26	26	22	22	<b>HARDER TO BREATHE</b>	Mase	22		
23	19	14	23	23	<b>CRAZY IN LOVE O</b>	Beyoncé Featuring Jay-Z	23		
24	28	35	24	24	<b>WALKED OUTTA HEAVEN O</b>	Jagged Edge	24		
25	30	34	25	25	<b>HEADSTRONG</b>	Travis	25		
26	24	20	26	26	<b>THE REMEDY (I WON'T WORRY)</b>	Jesse Mac	26		
27	23	23	27	27	<b>CALLING ALL ANGELS</b>	Tina	27		
28	21	19	28	28	<b>MY LOVE IS LIKE... WO O</b>	Mia	28		
29	31	31	29	29	<b>SO FAR AWAY</b>	Stoned	29		
30	26	24	30	30	<b>DRIFT AWAY</b>	Uncle Kracker Featuring Debbie Gray	30		
31	39	39	31	31	<b>STACY'S MOM</b>	Fontaines D.C.	31		
32	36	36	32	32	<b>TOUGH LITTLE BOYS</b>	Gary Allan	32		
33	40	40	33	33	<b>BIGGER THAN MY BODY</b>	Kia Mayer	33		
34	46	46	34	34	<b>SOMEDAY</b>	Nickelback	34		
35	48	48	35	35	<b>PASS THAT DUTCH</b>	Missy Elliott	35		
36	43	43	36	36	<b>WHO WOULDN'T WANNA BE ME</b>	Karin Usher	36		
37	29	30	37	37	<b>OCHI</b>	Mary J. Blige	37		
38	44	44	38	38	<b>I LOVE THIS BAR</b>	Toby Keith	38		
39	41	41	39	39	<b>THIS ONE'S FOR THE GIRLS</b>	Martina McBride	39		
40	39	39	40	40	<b>IT'S FIVE O'CLOCK SOMEWHERE</b>	Alan Jackson & Jimmy Buffett	40		
41	57	57	41	41	<b>HEY YAI O</b>	OutKast	41		
42	52	52	42	42	<b>SO YESTERDAY O</b>	Hilary Duff	42		
43	35	35	43	43	<b>WHAT I'M THINKIN' O</b>	Omara Portuondo	43		
44	60	60	44	44	<b>BRIGHT LIGHTS</b>	matchbox twenty	44		
45	37	37	45	45	<b>FOREVER AND FOR ALWAYS</b>	Shania Twain	45		
46	75	75	46	46	<b>WAT DA HOOK GON BE</b>	Murphy Lee Featuring Jamaican Dope	46		
47	44	44	47	47	<b>COME OVER</b>	Aashiq	47		
48	36	36	48	48	<b>REAL GOOD MAN</b>	Tin McGraw	48		
49	18	18	49	49	<b>I MELT</b>	Rascal Flatts	49		
50	50	50	50	50	<b>ME AGAINST THE MUSIC</b>	Britney Spears Featuring Madonna	50		

# Clear Channel

Continued from page 8

approximately 7% of division-level EBITDA (earnings before interest, taxes, depreciation and amortization), is likely reflected in the company's current valuation and, if sold, probably would net the company a lot less than the \$4.6 billion paid (for SFX Entertainment) in 2000," the report says. "Even so, we believe that divesting the entertainment division might increase shareholder wealth in creat-

ing a more focused company and eliminating distractions."

The report also suggests SFX might have paid too much for the regional promoters it purchased in the late 1990s rollout that forever changed the concert industry.

It reads, "We estimate that SFX often paid multiples of trailing EBITDA that were in the low teens to mid-teens, multiples that were unheard of in the industry before SFX began its acquisition hunt."

Again, that is not necessarily a news flash to the rest of the concert business.

"[The rollout] was a real bonanza for the promoters that did sell their businesses but also a real greater bonanza for Bob Sillerman," Mick-

elson says, referring to former SFX chairman Robert F.X. Sillerman. "He walked away with the bank, so to speak."

The report finds little of the much-touted synergy between the radio and concert divisions. "It is difficult to say how successful Clear Channel has been at realizing synergies. Performance in the division since Clear Channel acquired SFX has been solid," the report says. "Acknowledging economic and social factors outside CCE's control, the report concludes that "the combined ownership of concert promotion and radio businesses are not as meaningful as the company has hoped." CCC has not expressed any inten-

tion of selling and has instead publicly voiced its commitment to CCE.

But the report says, "We believe the SFX acquisition has fallen short of expectations and, barring an already sustained improvement in the business' growth and profitability, management may reconsider its commitment down the road."

Some question who a likely buyer might be and what they would pay. "I'm not a Wall Street analyst, but \$4.6 billion is a lot of money to pay for a company that I'm not sure has made money in any one quarter," Mickelson says.

According to the report, those who could be interested in purchasing CCC might include "large U.S. or multinational entities in-

volved in music, entertainment or ancillary businesses like concessions or ticketing. Alternatively, the division could be broken up and sold in parcels to other concert-promotion companies."

CCC seems committed to staying the course. "Clear Channel Entertainment is our fastest-growing division and has tremendous prospects moving into the future," CCC president/COO Mark Mays tells *Billboard*.

Mays sees potential where analysts do not: "We see additional growth opportunities in incremental sales of tickets to the diverse live entertainment events produced and promoted by Clear Channel Entertainment in the U.S. and abroad."

# Celtic Acts

Continued from page 10

Moloney, two members of Cherish the Ladies and a member of Altan—condemned Green Linnet for alleged non-payment of royalties.

The concert comes on the heels of a lawsuit filed by Altan, Cherish the Ladies, Joanie Madden (a Cherish the Ladies member who released a solo album on the label), Ivers and Moloney against Green Linnet in May in New York Supreme Court. Some of those artists are now seeking to resolve the dispute through arbitration (Billboard Bulletin, July 8).

Industry executives policed by *Billboard* say they cannot remember a protest concert staged over a dispute for non-payment of royalties, although they recall plenty of lawsuits.

"This is the first demonstration of its kind in Irish music," Moloney said at the event. "We are going public to protest the level of exploitation against artists by this company, which is the most visible Irish [music] label on this side of the Atlantic."

Moloney said there are three issues at stake: non-payment of royalties, underpayment of royalties and unauthorized use of material in compilations licensed to other labels.

In a statement, Green Linnet owner Wendy Newton replied that Green Linnet has paid royalties to

more than 300 artists during the past 27 years, including substantial advances against royalties to those acts who filed the lawsuit.

The company invited all of the label's artists to formally audit its books, adding that it will file countersuits against some of the artists. Newton also said that the label is for sale is "irrelevant" to any suit. "If I sell the label, one of the reasons would be to fulfill any obligations that we have," she says.

While the Oct. 13 concert protest appeared to be well-attended, a Spin magazine headline occurred when it became apparent that the record label was closed for Columbus Day. Its owner and employees were not even present in the building when the protest unfolded.

Midway through the event, three Dublin police cars showed up. But other than talking to Green Linnet lawyer Bob Donnelly, police did nothing to stop the action—although they stayed until the end.

The day concluded with children playing a couple of traditional Irish songs. One stepped up to the microphone before playing and said they were there to support their mentors.

During the concert, the Green Linnet Five read statements of support from other artists, including Pete Dinklage, Tom Chaplin, Paddy Reilly, Christine Lavin, John Sheahan of the Dubliners and Donald Lunny.

Such union leaders as AFL-CIO president John J. Sweeney and American Federation of Musicians

Local 1000 president Thomas F. Lee also sent statements of support. Some of them carried picket signs, which read: "Show your loyalty, pay the royalty!" and "Who can we trust to record our music?"

Other performers included Dave Fisher from the Highwaymen, which has No. 1 on the Hot R&B chart. He 100 in 1961 with "Michael," and Robbie O'Connell, who changed the words to a traditional Irish folk song, "Gypsy Rover," to include lines like "Wendy didn't care about the No. 1 on the Hot R&B chart."

At the end of the event, Madden said, "In the beginning, Wendy's heart was in the right place. But somewhere she made a wrong turn. Let's hope she comes back around."

# UMG Cuts

Continued from page 7

these two businesses, and I believe that the future is going to be very bright," he adds.

Mays also says that Vivendi Universal—which is divesting many of its entertainment assets—has affirmed its confidence in UMG: "They've expressed complete support in the record company and maintaining their ownership in the company."

At the end of the current round of layoffs, UMG's worldwide head count will stand at 10,850—reflecting an 11% reduction of a work force that numbered 12,200 at the beginning of 2003.

To date this year, 550 UMG employees have lost their jobs (250 in North

America, 200 elsewhere).

Other majors have made similar cuts. Earlier this year, Sony Music lopped 1,000 staffers, while EMI has eliminated nearly 1,900 positions since the end of 2001.

No closures or consolidation of UMG's current operations are expected in the present wave of restructuring, but changes in senior management or the company's talent roster are anticipated.

UMG—the U.S. industry leader with 27.8% of the album market through the first nine months of the year, according to Nielsen SoundScan—has already dramatically changed its label and folded operations around the world this year.

In June, the company eliminated 75 MCA Records staffers and merged the label with Geffen Records. It shaved 10% of Universal Music International's London work force in January. Early

this month, 22 Universal Music Australia staffers were let go.

The operations of Rondor Music and Universal Music Publishing Group were consolidated in the U.K. in September and in Nashville in October.

Just this week, cost-cutting moves including layoffs were made at Universal Music & Video Distribution (see Retail Track, p. 35).

Source: Universal refute criticism that UMG waited too long to restructure and cut back on non-vital back-office functions, compared with other companies.

"People tend to forget that while other companies did only recently restructure, a lot of this had been done in 1999 when Universal and PolyGram merged," a source says. "What is happening now [at UMG] is a result of what is going on in the marketplace."

Concerning projected cuts at Universal Music International, a source at the

music industry, a source at the company suggests, "It's up to the individual heads of companies to do what they have to do, according to the state of their company and their market."

A UMI spokesman says that Universal has no plans at this stage to close down any operations. It will continue to operate in 71 countries, even if some territories have dramatically downsized in recent months.

"Our affiliates in the United States and elsewhere are now experiencing the crisis that started here with us," notes Tim Renner, chairman/CEO of Universal Music Germany, where the music has declined 40% over the past four years.

The Latin division will continue to be affected. "Latin American operations are to be downgraded due to disastrous market conditions in the region," a source says.

In Spain, Universal Music Iberia (Spain & Portugal) president Marcelo Castillo Branco unified four music marketing departments under one division as of Oct. 15 as part of the global UMG changes.

Castillo Branco did not want to talk of layoffs. "We are relocating most people," he tells *Billboard*. "The number of layoffs is not significant and has nothing to do with the [larger] figures being bandied about."

At press time, *Billboard* learned that Universal Music Canada laid off 21 people—6.6% of its work force—Oct. 16.

This story was reported by Chris Morris in Los Angeles, Emmanuel Legrand and Gordon Masson in London, Larry Lefkowitz in Toronto, Christie Eliezer in Sydney, Howell Llewellyn in Madrid, Wolfgang Spahr in Berlin and Mark Warden in Milan.

# Eco War

Continued from page 7

manding the dismissal of Griles at firegrilles.com, a site and movement spearheaded by such organizations as Greenpeace and Americans for Energy Freedom.

Prior to joining the Department of the Interior, Griles was an oil, gas

and coal lobbyist. The letter claims that he is still being paid \$284,000 per year by a "old lobbying company... which we feel is a pretty big conflict of interest." Firegrilles.com names that company as National Environmental Strategies.

"His job of overseeing our national parks is at odds with his working hard to help oil companies flourish," the letter continues.

Department of the Interior spokesman Mark Pfeiffer describes Morris-

ette's and the others' comments as "discarded talking points from partisan special-interest groups." He stresses that Griles has instead worked to advance the administration's initiatives to make the land cleaner, the air cleaner and the water safer than when he entered office.

He adds, "To borrow a line from Alanis, isn't it ironic that a Canadian citizen who is not registered to vote in the U.S. is leading the effort, which he calls 'misinformation,'

Pfeiffer says that while Griles did serve as a lobbyist for oil companies and human-rights groups, he also lobbied for the nation's largest renewable energy company, New York state-based Calithness Energy.

The \$284,000, he says, was approved by the government ethics office and in a bipartisan manner in the U.S. Senate Energy and Natural Resource Committee before Griles appeared before the Senate for his confirmation hearing.

"It's fairly standard when somebody gives up his or her practice that they receive payment for it," Pfeiffer says. "He worked many years at something; you don't just give it away for free."

Morissette is a supporter of numerous environmental, political action and human-rights groups, including Amnesty International. She is to receive the Missions in Music Award Nov. 5 at the 13th Annual Environmental Media Awards in Los Angeles.



# Crossover

Continued from page 3

"After [Sept. 11, 2001], people were just flocking to churches, which was amazing to watch," she says.

Orrico, MercyMe, Natalie Grant, Relient K and even the long-established Steven Curtis Chapman are leading the Christian charge onto adult contemporary, modern rock and top 40 airwaves.

Such inroads gives the Christian music community reason to rejoice, yet pop acceptance remains an uphill climb for religious acts.

"I'm always excited that there's an opportunity to get my music out beyond the normal fences that get put around Christian and gospel music," Chapman says.

## MAINSTREAM ACCEPTANCE

Amory Grant was the first to breach the barriers to crossover success in the 1980s, followed by the likes of Michael W. Smith, Kathy Troccoli, Jars of Clay and Sixpence None the Richer. Today, 17-year-old Orrico often appears on MTV's "Total Request Live" and MercyMe's lights up physical lists at AC stations.

MercyMe's INO Records release "I Can Only Imagine" is currently spending its second week atop the *Billboard* Hot 100 Singles Sales chart. It debuted at No. 76 on The *Billboard* Hot 100 three weeks ago, and it is bulletted at No. 10 in its 23rd week on the *Adult Contemporary* chart.

Orrico's single, "Stuck," exploded at mainstream radio this year, reaching No. 52 on the Hot 100 and No. 10 on the *Mainstream Top 40* chart. "Hate that hit," "There's Gotta Be More to Life," is bulletted at No. 54 in its sixth week on the Hot 100 and at No. 12 on *Mainstream Top 40*. It's also been in the top three on the *Dance Singles Sales* chart for six weeks.

The MercyMe track was already a major hit in the Christian market, netting song of the year at the 2002 Gospel Music Assn. Dove Awards. Lead vocalist Bart Millard also won the songwriter of the year award.

Still, some observers are surprised by mainstream acceptance of the song, which has overt Christian content and reverent mentions Jesus in the lyrics.

"It's almost like Jesus is a swear word to general market radio. It's cool that people aren't freaking out about it," says Matt Thiessen, lead singer for Gotee Records' Relient K, which is getting airplay on modern rock stations with the single "ChapStick, Chapped Lips and Things Like Chemistry."

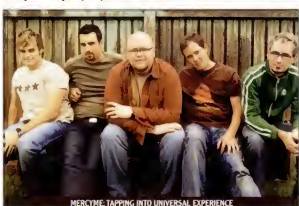
Millard says his song, which he wrote about his father's death, taps a universal experience.

"Everybody has lost somebody," he says. "Everybody hopes for the

Broz, now director of national promotion and artist development, is currently working the Chapman, Relient K and Orrico singles.

EMI is promoting Orrico worldwide, and she is finding success in Europe, Australia, New Zealand and Japan.

Similarly, Curb Records' pop promotion division is working MercyMe's "I Can Only Imagine" to mainstream radio, although the act remains on the INO label.



MERCYME, TAPPING INTO UNIVERSAL EXPERIENCE

best and wonders what's next, and we've got to believe somebody is in control of all this mess. For me, I just so happen to believe that somebody is Christ."

## WORKING RADIO

Orrico's universal messages have also powered her breakthrough.

"She understands what teenagers face today and writes songs [that are] very much a lightning rod for the emotions and feelings of her generation," Virgin Records president David Serletic says.

Serletic tapped the teen for pop promotion and distribution through Virgin, and the label has played a major role in developing Orrico. She is signed to ForeFront Christian, a division of EMI Christian Music Group.

"There are a lot of Christian-minded programmers out there who wanted to champion her," Virgin executive VP of promotion Hilary Shaev says. "Mainstream pop radio."

Last year, EMI CMG began actively targeting mainstream radio by hiring former Arista associate director of national promotions Cheryl Broz to work its acts.

In the U.S., mainstream airplay has boosted sales of MercyMe and Orrico's current albums, which have moved 470,000 and 208,000 units, respectively, according to Nielsen SoundScan.

In addition to Orrico and MercyMe, newcomer Grant's single "No Sign of It," from the soundtrack to the Gwyneth Paltrow movie "A View From the Top," received airplay on AC radio this spring.

Rock band Pillar—signed to Flicker Records for the Christian market and now on Geffen for pop—has gotten airplay with the title cut from its album "Fireproof."

And the veteran Chapman is garnering AC airplay with "How Do I Love Her?," a soulful ballad from his current album, "All About Love," on Sparrow (also an EMI CMG label).

"I'm excited that people are having a chance to hear it," Chapman tells *Billboard*.

## CHRISTIAN STIGMA

In previous years, even great music has faced a tough battle at mainstream radio if it came from a Christian act. Just ask Rendy Lovelady, former manager of Jars of Clay.

"Once they found out Jars of Clay was a Christian band, stations would comment that if they'd known that, they would never have played it," Lovelady says.

"That was seven years ago; they were reluctant because of the hip factor, but music has changed since then. I find that between U2, Creed and P.O.D., rock radio is so much more open," he says.

Even so, Serletic admits that when it came to revealing that Orrico got her start in the Christian business, "We certainly didn't shout it from the rooftops."

However, Orrico has been right about her roots. "I've had great response," she says. "I don't think there's been any stations that decided not to play my music because of my background. If anything, I think they see it as maybe a good thing."

Mainstream radio has accepted more Christian acts for a variety of reasons, according to those in the industry.

"I don't want to be critical of Christian music," Grant says, "but in the last few years we've seen a real turnaround in the production quality of Christian records."

"Several years ago," she adds, "Christian companies weren't spending that much on a record. It just couldn't stand up next to a pop record. The quality is better now."

Grant also thinks Christian music is becoming more accepted because people are attracted to the message. "People are looking for positive messages in very, very scary times," says Grant, who records for Curb Records' Christian division.

Serletic also thinks the current world climate is playing a part in radio's acceptance of Christian artists.

"We've all been through a lot, from 9-11 on through the recent Iraqi war. [People are] searching for a bit more meaning and that could take many [forms], but one of it is certainly in faith-oriented music," he says.

And radio programmers seem to be responding to the appetite for more positive music. "Our world has definitely changed since 9-11; people are much more open. I see a lot of change," says Barbi "PD" at top 40 WAIL in Fort Wayne, Ind.

Still, for some at mainstream radio, it simply comes down to the music.

"If it's a good song, it's a good

song," says Russ Schenck, PD at modern rock WBZZ Nashville, which is playing the Relient K single.

Tracy Austin, PD at top 40 KRBE Houston, says, "You can have a Christian artist and still have a great pop song. Songs mean different things to different people. It may be a song about God, but somebody might relate to it as a love song."

# 50 Cent

Continued from page 7

nize and honor artists from all over the world and the only awards that are determined purely by international record sales," show patron Prince Albert of Monaco says.

Presentation of each award is based on sales figures supplied to the International Federation of the Phonographic Industry, except in Italy and Spain, where the winners are chosen by magazines Musica & Dischi and Showpress.

The evening's big winner, 50 Cent, placed up best artist, best pop male artist, best R&B artist, best rap/hip-hop artist and best new artist.

Other major winners included T.A.U. (best pop group, best duo and best dance group), Norah Jones (best adult contemporary artist and best pop female) and Eminem (best American pop/rock male and world's best pop/rock artist).

Legend Awards were presented to George Benson and Chaka Khan, who performed at the show, while Prince Albert presented Mariah Carey with a Diamond Award in recognition of her worldwide album sales of more than 100 million units.

For a full list of winners, visit [billboard.com/awards](http://billboard.com/awards).

# RIAJ

Continued from page 10

Osamu Tanabe defends the move, saying the change will more effectively publicize the group's certification standards among the Japanese media.

The change will also bring Japan's certification standards in line with those in other countries.

"Our certification system was very difficult to understand, because there were different sets of standards," Tanabe says.

It's often difficult to decide whether some releases should be categorized as domestic or foreign, Tanabe points out. For example, Jishi Jun Gakubou is an ensemble of Chinese musicians whose album, "Beautiful Energy," was recorded by Japanese label Platia Entertainment.

The new standards, which were introduced in August, apply retroactively to all new releases: singles, albums and visual products released on or after Jan. 1.

# AES

Continued from page 8

simultaneously developed smaller, less expensive products, some of them software-based versions of their hardware. [see *Studio Monitor*, page 20]

Over the years, AES has expanded and project recording equipment and the recording and MI categories has considerably widened the base of those creating audio content and providing commercial audio recording services. While the DAW has allowed new creative possibilities and

a faster workflow at ever-falling costs, however, it has also given rise to a generation of recordists of varying experience and skill.

"Knowing how to put a DAW in [record] does not make you an audio engineer," said convention chairperson Zoe Thrall of New York studio the Hit Factory during the opening ceremonies. Promising a future of "great promise and unpredictability," she asked, "Will technology replace the hard-earned skills of engineers?"

Manifestations of the far-reaching availability of inexpensive digital recording equipment were described at the Platinum Engineers panel of

Oct. 12. Engineers Mick Guzauski, Nathaniel Kunkel, Jack Joseph Puig and Angela Piva lamented poor-quality DAW recordings they are sometimes hired to mix. Recordings made by an inexperienced engineer—or even a band member—do not serve the music industry, they warned.

The contradictions presented by technology's ability to lift artists to new heights while simultaneously giving rise to a flood of recordings by the inexperienced and untalented was best expressed by producer Arif Mardin during his keynote address. The repercussions of technology, especially as affordable as it has

become, cannot be isolated," said Mardin, revered producer of artists including Aretha Franklin, the Bee Gees and Norah Jones.

"Yes, it makes our day-to-day in the studio easier," he said. "Yes, we can create never-before-heard effects. But we can also take the non-talent, the beautiful non-singer, and give them a career where other people would not get it. This effect of technology on popular music and on a future generation of music makers cannot be ignored."

The convention, held Oct. 10-13 at the Jacob Javits Convention Center, drew 400 exhibitors and 15,000 attendees.



# Jay-Z

Continued from page 3

Jay-Z will take his final bow as an artist with his 10th full-length release, "The Black Album" (Roc-A-Fella/Def Jam), it was Nov. 28—a rare Friday street date.

## FANTASTIC RUN

Def Jam/Def Soul president Kevin Liles welcomes Jay-Z's unusual decision.

"We're going to celebrate," Liles says. "What a fantastic run. Jay-Z's popularity, consistency and credibility only to our current success and our future success."

Roc-A-Fella Records CEO Damon Dash adds, "Jay deserves to have the biggest and the best send-off. He has so much to be proud of that I want to make his departure as easy and effort-free as possible."

To make that happen, "The Black Album" is being launched with a host of high-profile marketing initiatives. They include an all-black version of Jay-Z's limited-edition S. Carter sneakers by Reebok; his autobiography, "The Black Book," from MTV Books; and a

multi-city arena tour.

"The great thing about Jay is that we have so many different facets to work from," Liles says. He cites the rapper's deals with Reebok for the S. Carter Collection line of footwear and apparel—sold exclusively at Foot Locker—and his Rocawear clothing line.

"Everybody that works with me has to work together on one project," Jay-Z says. "This is the thing that made it possible for there to be a black sneaker, 'The Black Book' and for anything else. This is the foundation."

"The music is the reason why everything happened. So Reebok, Foot Locker, MTV Books and I're all in a room together planning a bunch of cross-promotion," he says.

On the touring front, Clear Channel Entertainment is setting up a multi-city trek that will kick off Nov. 25 at New York's Madison Square Garden. That show will end in four hours; the rest of the tour dates have yet to be announced.

A portion of the proceeds from the shows will benefit the Hip-Hop Summit Action Network and the Shawn Carter Scholarship Fund.

"They're coming in every day," Jay-Z says of venue requests for the tour. "It's just a matter of harnessing it all."

We're like air-traffic controllers—we're landing that all."

In keeping with the "black" theme, Def Jam has decided to release the album on Black Friday.

"We wanted to try something different," Liles says. "Everything [related to the project] is black, so we figured, 'Why don't we put it out on Black Friday?' It's one of the biggest selling days of the year, and it's the day after Thanksgiving. So it's Jay's way of saying 'thank you' to fans for their giving him so much."

The artist's five previous studio albums all debuted at No. 1 on The



Billboard 200.

Jay-Z's initial concept for the album was to have a different producer for each track.

"I just wanted to have all those different flavors," the Brooklyn, N.Y.-based artist explains. "It was almost like a wish list of all the different people I wanted to work with before I go."

He remains tight-lipped about which producers ended up working on the album.

Industry buzz names past collaborators Timbaland, Kanye West, Just Blaze and the Neptunes as being involved in the project, as well as Lil Jon of Lil Jon & The East Side Boyz and 9th Wonder of Little Brother.

## LOVING THE PROCESS

Although he says his recording career is over, Jay-Z still looks forward to making records—with new artists.

"I love the process," Jay-Z says. "Somebody comes in green, and I'm really understanding the process of making music or what they want to say to the world."

Then, watching them finding themselves, going through the downside of it, having the same people that bring you up putting you down. Just to see them go through all that. Then coming to me saying, 'You told me.'

I still love that process."

He strongly believes that the best way out of the current music industry slump is to sign less acts. "It should go back to boot camp labels," Jay-Z says. "Cut the budgets down, and encourage people to make albums instead of putting high demands on making the hottest single for the clubs, or the girls, or the thugs."

You have to encourage people to put their own back in," he adds.

He also believes in giving back to the people. Among the philanthropic endeavors that will keep Jay-Z busy are community outreach program Team Roc and the Shawn Carter Foundation.

"When you're fortunate, you're blessed, when you have any type of success, it's only right to reach back and do whatever you can, whether it's public or not," he says.

Although he has no plans yet, the rapper hopes to forge partnerships with deals and new-product ventures with companies like Reebok and Heineken.

"We're going in there and showing them that this is what we do. Hip-hop, right now, is the driving force for everything. So we're not going to corporate America and changing. We're bringing corporate America to the people."

# Sales

Continued from page 3

Russ Solomon in West Sacramento, Calif., expects a healthy holiday selling season. "There is a buoyancy in the music market and a better awareness of music in general."

All the recent music industry news, whether about the Recording Industry Assn. of America's privacy lawsuits or Universal Music Group's price cut, "galvanizes people's attention," Solomon says. "It's wonderful and about time."

Meanwhile, industry executives cite three factors for the upswing. "It's a

combination of better product, a perception of better pricing and a slight bit of damming to the flood of copyright infringement," says John Marmaduke, chairman of Hastings Entertainment.

Marmaduke says the publicity surrounding IMC's price cut "gave the consumer the feeling that music is priced for less and the consumer went out to stores" and found something to buy.

In addition, Marmaduke says the publicity surrounding the RIAA's campaign to fight unauthorized downloading may be having an impact. "Contrary to all the sage advice that [lawsuits against individuals] wouldn't work, it seems to be working."

Looking ahead, Marmaduke says that Hastings is "cautiously optimistic that this will be better than Christmas

a year ago." For one thing, he says, there will not be an enormous release of hot videogames this year. Last year, the marketing dollars spent touting new videogames captured the attention of younger consumers.

A senior distribution executive for one of the majors adds that the music industry "is attacking the media better and letting people know the stuff is out there. Also, I think the economy is getting better slightly, and people are beginning to feel it."

According to a study by the Bank of Tokyo-Mitsubishi, the U.S. retail industry posted a 5.9% same-store sales gain in September, following on the heels of a 5.1% gain in August.

The study, compiled by Michael P. Niemira of the firm's Economic Re-

search Department in its New York office, tracks 77 chains. Those outlets, which include Wal-Mart, J.C. Penney, Target and the Limited, accounted for total combined sales of \$61.1 billion in September.

Troy Mich, chief Handelman Co. chairman Steve Strome is also cautiously optimistic about the fourth quarter. But while there "clearly is an improvement in the economy, you can have improved economy [but] if you don't have good product, you won't necessarily see increases in sales," he notes.

## EXPANDED DEMOGRAPHICS

Recently, however, Strome says that the upswing in the economy has been complemented by new releases that have a broader appeal, reaching a wider spread of demographics than the releases last year.

One of the releases expected to appeal to wide demographics is Aiken's, which hit stores Oct. 14.

The singer's fan clubs instigated Monday-night midnight sales in markets throughout the U.S., including most Virgin Megastores. That chain alone moved 1,800 units during the midnight sales, while a Barnes & Noble in Raleigh, N.C., Aiken's hometown, drew some 5,000 fans at a midnight sale where his mother was on hand to sign autographs.

Aiken appeared Oct. 13 on "The Tonight Show With Jay Leno," which aired at many of the stores that hosted the midnight sales events.

Later in the week, he was scheduled to appear on "Good Morning America," "The View" and "CBS This Morning" and to sing the national anthem Oct. 18 at the first World Series game.

That exposure and the slower shopping patterns of older demographics—which make up a significant chunk of his fan base—means Aiken might even exceed the 700,000 mark by the end of the tracking week.

Aiken's RCA set wasn't the only significant title released Oct. 14. Chart watchers expect that two Columbia albums will surpass 150,000, with Jagged Edge's "Hard" projected at 175,000 and Barbra Streisand's "The Mirror" headed for the range of 150,000-160,000.

Not everyone, however, is excited by the sales uptick.

One senior distribution executive says the recent sales trend is "driven by the end of the quarter and everyone needing to make their numbers, so everyone shipped a lot of releases."

Big releases do not always drive industry sales to great heights, some observers point out. In the past two years, the drop in industry sales waned in the fourth quarter.

But on one, the end of holiday releases, album sales fell 1.5% in the first nine months of 2001 and further dropped to 2.9% for the year. In 2002, sales were down 10.6% in the first nine months and finished down 10.7% for the year.

# Ubisoft

Continued from page 8

well-known artists on records, scores and voiceovers."

Indeed, the company's "XIII" shooting game, which was released Oct. 21 for the PC and in November for Xbox, PlayStation 2 and GameCube, features the rapper Eve on voiceovers.

Retailers are enthusiastic about Ubisoft's pairing with Gabriel.

"This adds value to the game and

helps it appeal to a broader market outside of the hardcore gaming community," says Dave Karpman, VP of product and marketing for the L.A.-based Virgin Megastore chain.

Rick Snyder, PC games buyer for the West Chester, Pa.-based Electronics Boutique chain, adds "This makes a difference in getting consumers to the franchise. The title should be a strong performer this holiday season."

Ubisoft's Kees says the company will work closely with Gefen on cross-promotional opportunities with Gabriel's upcoming "Hit" CD, set for

a Nov. 4 release. "Burn Your Up, Burn Your Down" appears on this greatest-hits disc but has not been on any previous Gabriel album.

The "Uru" packages will include information about the Gabriel track. Additionally, consumers who preorder "Uru" at amazon.com, gamespot.com, Electronics Boutique and Best Buy will receive a free copy of "Myst III: Anniversary DVD Edition," which includes the three previously released "Myst" games and an interview with the series' co-creator, Rand Miller. The set will be available for \$19.99 after "Uru" is released.

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# 'Sometimes I Feel I Have To Be Perfect All The Time, And I'm Not'

BY FRED BRONSON

On Oct. 14, 2002, Raleigh, N.C., native Clay Aiken traveled the 150 miles to Charlotte to audition for the FOX-TV series "American Idol." One year later to the day, his debut album, "Measure of a Man," was released by RCA.

It's been an incredible journey for Aiken, who will turn 25 Nov. 30. Much of it has been in public view.

Aiken failed the Charlotte audition but tried again in Nashville. Judges Simon Cowell and Randy Jackson did not know what to make of him. He did not look like a pop star, but he could sing.

He was sent to Hollywood, where he made the top 32. Week after week, Aiken was safe from elimination, ultimately going up against fellow Southerner Ruben Studdard in the grand finale. When the results were announced, Studdard was named the winner and Aiken the runner-up, but both were awarded recording contracts. Aiken's first RCA single, "This Is the Night"/"Bridge Over Troubled Water," sold 393,000 copies in its first week, making it the fastest-selling single since Elton John's "Candle in the Wind 1997."

Aiken has been nominated for two American Music Awards, including the Fan's Choice Award, has appeared on the covers of Rolling Stone and Entertainment Weekly, and has made numerous appearances on the TV-talk circuit.

"American Idol" music arranger Michael Orland says of Aiken, "He is so secure in who he is, and that is so endearing. Most performers strive their whole lives to be that natural."

**Q: How did you begin the process of recording your debut album?**

**A:** I went into the initial meeting about the songs that were going to be on the album [feeling] very hesitant. Clive Davis is a huge person in the industry. Stephen Ferrara, the A&R person, and the people from 19 [Management] I was still getting used to. I was very quiet as I went in, and I just listened and nodded and smiled and let everybody else do the talking.

I told Clive I was scared about this meeting, because I had heard so many people tell me, "If you get 50% of what you want on your first album, you'll be doing well. If you're happy with half of it, you're lucky." So I thought, "He's just going to play a bunch of stuff that I'm not happy with, that I'm not going to think is appropriate for me." And I was really nervous about it.

He played nine to 10 songs, and all of them I thought were really good. None of them really put me out of my comfort zone. They were all things that I thought were radio-friendly, and I was really happy. So the very first conversation I had in the business was a big surprise to me, because I was not really prepared for being as happy as I was.

**Q: On "American Idol," you proved that you could sing live. But recording in a studio is a different process. In what ways did you have to adjust?**

**A:** I think the biggest difference between live performance and recording is that the microphones use when you're recording are so much more sensitive. It's really a wake-up call: "Oh my goodness, I'm not that good!" It picks up everything you do.

Ruben and I have talked a number of times about how impressed we were with people like Stevie Wonder, the Temptations, the Supremes and the big groups back in the '60s who went in and sang their songs one time through. Now we've got this mic and I can record my thing and then a week later, the band can come in and finish their stuff, and if I'm singing a duet, I can sing my part and then [fellow "American Idol" finalist] Kim Locke can come in and do her part the next day.

Back then, you had to have the band in the room. You had to have the entire group in the room, and everybody had to get it right in one take, and that's how they did their stuff. I don't think that I could do that.



## The Last Word

A Q&A With Clay Aiken

### Clay Aiken: Career Highlights

May 21, 2003: Runner-up on "American Idol"  
June 2003: First single, "This Is the Night," debuts at No. 1 on The Billboard Hot 100 (June 28 issue)

September 2003: "This Is the Night"/"Bridge Over Troubled Water" enjoys 11th week at No. 1 on Hot 100 Singles Sales chart (Sept. 20 issue)

Oct. 14, 2003: RCA album "Measure of a Man" debuts

**Q: Did you spend a lot of time rehearsing, or did you just start recording?**

**A:** It depended on the producer. Sometimes I was ready to get going. Certain songs I knew well enough, so I thought I could just go in and sing them. I'll just go in a few times, get the feel of the vocals and the song, and I'll sing it through three times, recording them all the entire time, and then about the fourth time, I'm like, "I'm ready. Let's do this." And so I'll sing it one or two more times through, and then we'll go back and fix little things.

**Q: Are you surprised at the depth of devotion your fans have demonstrated?**

**A:** The fans find things out before I do. I'm lucky to have so many enthusiastic and passionate fans out there. They're so helpful to me. Clearly I'm here today because of them literally for voting for me but really for supporting me the entire way and bringing the Krispy Kreme donuts to wherever I come. I think I should be the Krispy Kreme spokesperson. I'm ready!

**Q: Information on you seems to get out quickly. How much of that is because of the Internet?**

**A:** I was at home [in Raleigh] for a day or two really quickly in June, and a friend of mine, Amanda, picked me up at the airport. We went by my old high school, to see some of the teachers I hadn't seen since high school, and went by my middle school also. Within an hour, not only was it on the Internet that Amanda and I were driving around I-540 in Raleigh in her black Jetta, but there were pictures of us at the school. They were posted on the Internet.

That's how fast things get around. I mean, [the fans are] everywhere, which is great, which is what everyone wants to hear—that everywhere you go, there's somebody who's excited about you. But it's very interesting how fast they can get this information on air.

**Q: Is there a good side and a bad side to that kind of recognition?**

**A:** There's definitely a bigger good side. The bad side is that sometimes I feel I have to be perfect all the time, and I'm not... That's been somewhat complicated for me, because I want to make sure that I'm being genuine and being friendly to everybody, because it's not like me to be rude and ignore somebody. If I'm eating dinner, and you come up and say hello, that's fine.

I was in Charlotte doing something the other day, and the waitress was taking our order and the hostess came up and said, "You just had to come in at lunchtime, didn't you?" [She] hit me with the menu and said, "Sign this." I was like, "Well, right now?" I think it was her way of being funny, but it caught me off-guard a little bit.

**Q: How excited are you about the release of your first album?**

**A:** It's hard to step back from all of this and look at it as an outsider looking in. I think I'd be more excited if I did, but you know, I look at things like the Rolling Stone cover, and that's a picture of me. It's got words written around it. It's hard for me to step out of that and realize that it may be bigger than that. I have a hard time stepping out of my skin and looking at the picture of me on the cover of *[Billboard]* sister publication *Airplay Monitor* with my album artwork on it knowing that's going to be an album pretty soon. That's going to be a tangible thing. Maybe when I get it in my hand, I'll get excited about it.

**Q: Five months have passed since the season finale of "American Idol." Are you finding that people are able to talk about Clay Aiken without mentioning the show in the same sentence?**

**A:** I can never discount the fact that if it weren't for "American Idol," this wouldn't be happening. I signed up for it. I asked for it, and it gave it to me. It's not so much the "American Idol" thing that bothers me, but it's the "American Idol" runner-up thing. Please don't remind me!

I'd love to be able to establish myself on my own and not always be the contestant. I'm not known as a recording artist with an album, because I don't have one yet. So hopefully [this month] and as we [move into] the new year, it will change.

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## Billboard *Bulletin*

DAILY NEWS FOR THE INTERNATIONAL MUSIC INDUSTRY • FRIDAY, OCTOBER 3, 2003

### In This Week's Issue Of Billboard

- **Major Indie Action**  
Consolidation, the economy and other factors are causing a number of acts formerly on major labels to make the shift to independents.
- **'Devil' Of A Time**  
His band just played to 100,000 in Central Park, and his first solo album, "Some Devil," debuted at No. 2. What drives Dave Matthews?
- **Two Discs In One**  
The majors are releasing dual CD/DVD packages by top acts, with the aim of seeking DVD titles racked in stores' music bins.

### Best Buy Nabs Exclusive On Stones Four-DVD Set

The Rolling Stones have struck an exclusive deal with Best Buy to carry the band's new "Four Flicks" DVD set, which has more than 50 songs and previously unreleased footage. The four-DVD set, due Nov. 11 on TGA Entertainment, will have a retail price of \$29.99.

A Best Buy spokesman says the length of time the chain will carry "Four Flicks" is still being determined. However, Best Buy will sell it exclusively through at least the 2003 holiday season. The first three DVDs in the set are of three shows from the band's 2002-03 Licks world tour, at Paris' Olympia Theatre, New York's Madison Square Garden and London's Twickenham Stadium. The fourth has two previously unreleased documentaries: "Tip of the Tongue" (chronicling preparation for the Licks tour) and "Licks Around the World," a behind-the-scenes look of the tour in progress.

—Curtis May, N.Y.

### Messina, AEG Live Team Up

Just over a month after the expiration of his non-compete agreement with Clear Channel Entertainment (CCE), promoter Louis Messina has entered into a joint venture with AEG Live. His Houston-based Messina Group will operate a regional office for AEG Live, and the companies will represent in promoting country concerts. Messina will represent

### Queen Latifah Inks Multi-Faceted Deal

Queen Latifah has signed a multimedia deal with production company Creative Battery, promoter AEG Live and Vector Recordings. The one-off deal is for an album, 20-city tour and a television special and video release.

The album, due next summer, will be a collection of classic songs produced by Art Mardian. Also collaborating on the set will be Monica Lynch, former president of Tommy Boy Records, and Joe McEwen, former senior VP/director of A&R of Warner Bros. Records. The album will be on Vector, attorney Fred Davis is shopping the release for distribution.

The tour is set for fall 2004, followed by the release of a home video/

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